SUDERMANN'S TREATMENT OF VERSE

by

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INTRODUCTION.

Sauer has written the history of blank verse before *"Nathan"*. Zarncke the treatment of blank verse by Lessing and Schiller, and others have investigated the meter of Grillparzer, Heine, Kleist, Uhland, Ludwig, Hauptmann etc. The following pages will be an attempt to cast some light upon Hermann Sudermann's verse in *"Der Bettler von Syrakus"* and *"Die drei Reiherfedern"*.

I. THE HISTORY OF BLANK VERSE

The five-foot iambus is of modern origin and is not identical with the hendecasyllabic of the ancients, which is a trochaic verse (Zarncke 3, 4). Only among the Greeks in the choric songs, does there appear an occasional verse which could correspond to the ten or eleven syllable iambus. Its home is in France and it was employed in the epic *(chanson de geste)* freely. Its earliest monument is the "Boethius", which was composed certainly during the first half of the tenth century. The caesura, at first invariably after the second arsis or fourth syllable, appears later also after the third arsis or sixth syllable and finally becomes a matter of option as to position. In the poetry of the Renaissance the five-foot iambic or *"vers commun"* prevailed until suppressed by the Alexandrine, a six foot verse, about the middle of the twelfth century, while the four foot verse was employed in the courtly epic and the chronicles. Ronsard wrote his Franciade in *"vers commun"*, and Jodelle employed it in part for the drama (Minor 225). Opitz and his school made use of *"vers commun"* but soon neglected it for the alexandrine.

The Italian endecasyllabo, permitting a free use of caesura and enjambement, is found in the literature of Italy long before Dante, and was taken from the lyric of the Provençal. The

endecasyllabo, as the name might imply, discouraged the dropping of the eleventh nember, unlike the French iambic; its independent treatment points in another direction, namely to the canzone and sonette. This verse remained essentially lyric and preserved rhyme systems (Zarncke 8).

Among the English the five foot iambus was the early favorite even at the time of Chaucer. It was employed with rhyme as heroic verse in dramatic, didactic and epic poetry, and without rhyme as blank verse in the drama, epic and later in descriptions of nature (Thompson). This verse was treated with much more latitude in England than in Italy. The caesura was used freely and the fifth foot could be either masculine, or feminine.

Although a verse of five feet had arisen in Germany at the beginning of the twelfth century independent of French influence (Zarncke 12; Lachmann, *Vorrede zu Wolfram* XXVIII), and under French influence in the Opitzian School, still it was not until the last half of the XVIII century that blank verse gained a firm foothold in Germany. Gottsched first recommended it; later the Swiss championed it, but it was first practically exemplified in the translations of Milton and in Wieland's imitations of Thomson (Minor 226). The verse of the old German Schauspiel was of four feet (Appelmann 21). Occasionally in the thirties and forties of the sixteenth century there appeared the five foot verse in the plays of the so called Saxon dramatists who had gathered about Luther and who later influenced all North Germany, as in Paul Rebhuhn's *"Susanna"* (1535), Johann Chryseus', *"Der Hofteufel"* (1544) etc. The English comedians — since 1582 on the continent — introduced prose. Poets such as Sommer, Herlitz and Ayrer energetically opposed prose, but their opposition met with no success. Under the influence of Lillo, the *"Bürgerliches Trauerspiel"* began to enjoy great popularity and prose was the medium of the expression of its characters. Almost until the end of the eighteenth century prose held triumphant sway in the drama, and Schiller's *"Don Carlos"* and Goethe's *"Die Mitschuldigen"* had to be rewritten in prose for the stage. In 1615 (Minor 226) Johannes Rhenanus attempted to imitate the English blank verse. Seemann's *"Turnus"* appeared in 1729, and in 1749 Joh. Elias Schlegel, the first of the more important poets who employed

blank verse, left a fragment, *"Die Braut in Trauer"*, to be finished by his brother Johann Heinrich. In 1762 a fragment, *"Der ehrliche Mann,"* by Johann Friedrich von Cronegk was published. Wieland's "Lady Johanna Gray" was the first German drama in blank verse to be performed (by the Ackermannische Truppe in Wintertur, July 20, 1759) and the first to be published (August 2, 1759). Next follow Brawe, a pupil of Lessing, Johann Heinrich Schlegel, "the trailblazer in the use of the rhymless five foot iambus with all the freedom it had in English" (Appelmann 23), Klopstock, Gleim and Ch. F. Weisse, whose *"Atreus"* was the first iambic drama to be performed in Germany proper (by the Schuchische Gesellschaft in Berlin and Leipsic, 1767). In spite of Herder's enthusiastic support of blank verse *(Ueber die neuere deutsche Literatur,* 1768) it did not become popular except with lesser poets, such as Weisse, von Speckner Darius, Michaelis etc.) until after the publishing in 1779 of Lessing's *"Nathan der Weise."* Goethe's *"Belsazer,"* which we know from a letter to Riese of 1765 to have been almost completed and in blank verse, was consigned to the fire (*Werke* 8, XXV, 214, cf. Zarncke 32). From *"Nathan"* on, the five foot iambic verse has held almost undisputed sway in the drama.

II. LENGTH OF VERSES.

The dearth of hypercatalectic and brachycatalectic verses in *"Der Bettler von Syrakus"* makes it one of the most regular dramas as to length of meter. In five acts and a prologue I find but three iambic hexameters. These three would hardly militate against its regularity, for we agree with Karl Lessing who, writing to his brother on Jan. 20, 1779, *"bekannte sich ausdrücklich zu einer freien Handhabung der Iamben." "Ramler wird Dir wohl,"* to continue Karl's letter to the author of *"Nathan" "die sechsfüssigen Verse, die sich wiederum darin finden, angezeigt und andere Bemerkungen gemacht haben. Wenn ich einmal ein Stück in solchen Versen schriebe, ich würde sechsfüssige, siebenfüssige und vierfüssige machen. Ich sehe nicht ein, warum nicht"*

(Zarncke 37). Wieland's "Geron, der Adelige," 1777, has 1200 verses, of which almost one fourth are iambic hexameters (Sauer 27). *"Salamo,"* by Klopstock, numbers 2280 lines and among them 137 of six feet; his *"David,"* 2150 lines, has 160 of six feet (Sauer, 34). "Very rich in iambic hexameters are Schiller's dramas, though their disuse is seen in his later works: *"Don Carlos,"* 65; *"Iphegenie in Aulis,"* 23; *"Piccolomini,"* 68; *"Wallensteins Tod,"* 73; *"Maria Stuart,"* 76; *"Macbeth,"* 81; *"Die Jungfrau von Orleans,"* 45; *"Turandot,"* 35; *"Die Braut von Messina,"* 26; *"Tell,"* 22; *"Phädra,"* 14; and the *"Demetrius"* fragment, 12 (Henkel 322). In spite of Sudermann's uniformity, nothing can be detected in him of what Zarncke (49) terms *"eine etwas schüchterne und schülerhafte Correctheit,"* when he speaks of the first act of *"Don Carlos"* in the *"Thalia"* I, 99—175, 1785. Goethe was more careful as to the length of his meter than Schiller. Henkel has noted (322) six lines of six feet in *"Iphigenie,"* 22 in *"Tasso,"* 69 in *Mahomet,* 13 in *Tankred,* 31 out of a total number of 107 lines in *"Was wir bringen,"* 2 in *"Faust* II," and 4 in the metrically most polished piece, *"Die natürliche Tochter."* Shakespeare did not refuse to employ oversized verses: *"Of great interest are the other meters that occur in combination with blank verse in Shakespeare's plays. Alexandrines are frequently met with, especially where one line is divided between two speakers"* (Schipper 230; cf. also Mayor 183).

From the figures given we see that the alexandrine was not in disfavor with the classicists. Of the more recent poets I have been able to find only one, Ludwig Fulda, who declines to use the hexameter. There are no alexandrines in Fulda's *"Novella d'Andrea"* of 2, 400 lines; Wildenbruch writes 2 in his *"Harold,"* 2, 500 lines; Hofmannsthal, 7 in his *"Elektra,"* 1000 lines (Krause 22). Hauptmann shows a relatively large number, *"Der arme Heinrich"* 17 from 2, 500 lines; *"Schluck und Jau"* 5 in 1, 500 lines; *"Hirtenlied"* 1 out of 848; *"Die versunkene Glocke"* 3 in 2, 200; *"Hannele"* 1 in 40 lines and *"Promethidenlos"* 1 in 68 lines (Krause 17). Appelmann (45) has noted 22 alexandrines in Ludwig's *"Das Fräulein von Scuderi."*

The first alexandrine is to be found on page 31, line 20:

˘ – / ˘ – /˘ –/ ˘ –/ ˘ –/ ˘ —

Umsonst sie überwältigt in der Quellenschlucht.

We may possibly scan this line by resolving (Bright and Miller 86) — *wältigt*, assuming epic caesura (ib. 13) after *überwältigt* and reading as regular iambic pentameter. Thus we should have:

˘ — ´ ˘ – ´ ˘ –˘* ´ ˘ ˘ — ´ ˘ —

Umsonst sie überwältigt in der Quellenschlucht.

˘ – ´ ˘ –´ ˘ ˘ – ´ ˘ – ´ ˘ —

(But how of Cawdor? || The Thane of Cawdor lives). The second occurrence of a line of six accents, 77, 5, seems to be a pure alexandrine already masculine by syncope:

˘ –´ ˘ –´˘ –´ ˘ –´ ˘ — ´ ˘ –

Sich öffnen, jene Gräber ihren Raub ausspein.

The third and last, too, is beyond the help of elision, syncope and the epic caesura:

˘ – ´ ˘ – ´ ˘ – ´ ˘ — ´ ˘ – ´ ˘ – ˘

Doch liegt es wenig mir nach Wunsch, die Siegerfreude.

The four foot iambus, occurring nine times in "*Der Bettler von Syrakus*", was permitted by the poet in Wieland's verse, was not avoided by Schiller nor conscienciously shunned by Goethe. Sauer (28) counts in "*Johanna Grey*" 165 tetrameters, in Klopstock's "*Salomo*" 3 (Sauer 32) and in "*David*" 3 (Sauer 34). In "*Nathan*" there are found 15; "*Iphegenie*" numbers 6, "*Tasso*" 6, "*Mahomet*" 7, "*Tankred*" 3; "*Don Carlos*" contains 41, "*Iphegenie in Aulis*" 14, "*Piccolomini*" 25, "*Wallenstein*" and "*Maria Stuart*" each 39, "*Macbeth*" 37, "*Die Jungfrau von Orleans*" 16, "*Die Braut von Messina*" 3, "*Tell*" 6, "*Phädra*" 1 and "*Demetrius*" 4 (Henkel 323). Ludwig's "*Das Fräulein von Scuderi*" has 44. Of a total of 6, 200 lines Hauptmann has written 10, Wildenbruch 7, von Hofmannsthal 6 and Fulda none. On page 155 is found the following:

Nur weiter! Was geschehen wird!
(Rufe) Weiter! Weiter.

As scanned above we have one iambic tetrameter and one trochaic dimeter. If we syncopate the third *e* in *geschehen*, as Sudermann frequently does to avoid hiatus (10, 1; 37, 25), we have one regular iambic pentameter and this scansion the author may have had in mind:

Nur weiter! Was gescheh(e)n wird!
Weiter! Weiter.

On page 92, 21 after the short line cries are possibly supposed to fill out the line:

In seine Eingeweide sah.
(Hallo im Volke. Rufe) Fort mit Mago! — Nieder mit Mago!

On page 96, 7, too, a pause may be said to compensate:

Ob lebend oder tot, ich komme. (Der Vorhang fällt.)

A shorter line is found after the *Vorspiel,* second, third and fourth acts.

Er hört nichts. Seit er von der Wandrung (63, 16).

This verse may be made a complete regular iambic by not syncopating the *e* in *Wand(e)rung;* or, indeed, it can be considered a catalectic pentameter as it is. Line 47, 5 would suffer too much from the necessary violence:

So rufst du! Mahnst du mich an Pflichten.

So, too, no change can be made in the following:

Sorg um die Peitsche, Kind! Wir dienen (32, 4)
Das Tod und Steinsturzrätselvoll (68, 12)
Mein Ich sei nicht mehr Ich . . . zerfallen (29, 12)
Durch Stadt und Lager — wispern hier (51, 5)

Four iambic trimeters are found. After 29, 21 a pause compensates:

(Tubaruf) . . . Drommeten, ruft die Schläfer!

So, too, after 61, 8:

Und gerne käm' ich heim (Der Diener wirft ihnen Münzen zu).

On 77, 14 we find a trimeter closing a speech:

Wie meine Beine liefen!

There is nothing unusual in closing a speech with a shorter line. Speaking of Shakespeare's blank verse, Mayor (170 b) says, "Speeches are often closed by a fragmentary line." After 131, 4 again the curtain falls.

Dann bin ich wieder da! (Der Vorhang fällt).

The above cited trimeters may be well compared with those of other poets as to frequency of occurrence. "*Johanna Gray*" 17

(Sauer 28); none in Lessing, 1 in *"Tasso"*, *"Iphegenie,"* *"Mahomet"*; *"Don Carlos"* and *"Iphegenie in Aulis"* 1, *"Piccolomini"* and *"Maria Stuart"* 11, *"Wallenstein"* 13, *"Macbeth"* 15, *"Jungfrau"* 5, and *"Tell"* 3 (Henkel 323). *"Das Fräulein von Scuderi"* (Appelmann 47) counts 3, Hauptmann (Krause 13) out of a total of 6, 200, 11. Wildenbruch (Krause 15) 2 and von Hofmannsthal 7.

"Der Bettler von Syrakus" shows three iambic dimeters. Page 58, 23 like 77, 14 is historically justified. Mayor (169 I. 2) claims that "Fragmentary lines are found also at the beginning, middle, and end of longer speeches."

Wie du hier stehst.

Line 104, 4 is compensated by a pause:

Geduld . . . und komm! (Führt sie nach links ab).

As the last line, so, also, is line 174, 4 compensated by a pause:

Euch zwei nicht wieder. (Die beiden Späher eilends ab.)

Sauer has noted seven dimeters in *"Johanna Gray"* (28); Henkel (323) none in Lessing and Goethe, *"Don Carlos"* 3, *"Piccolomini"* 1, *"Die Braut"* 1, *"Demetrius"* 1, *"Wallenstein"* 13, *"Maria Stuart"* 7, *"Macbeth"* 9, and *"Jungfrau"* 5. Ludwig (Appelmann 47) has 3 dimeters, Hauptmann (Krause 13) 15, Wildenbruch 1 and Hofmannsthal 3 (Krause 15).

There are two lines of one foot each. Line 167, 11 is compensated by a pause:

Ans Werk nun (Die Pforte ist geöffnet worden. Das Brausen des hereindringenden Volkes schwillt an. Der Vorhang fällt).

Line 83, 1, could also be termed a trochee under trochaic meters, but as the first foot may be a trochee, I treat this as a substitution.

Freunde. (Cf. Mayor 169, I 2; also lines 58, 23 and 77, 14). On pages 134, 136, 137, 143, 185 I found *Ihr Freunde*, but allowance was made in meter for vocatives.

The *"Piccolomini"* has 1 line of 1 foot, *"Maria Stuart"* 2, *"Macbeth"* 5 (Henkel 323); Hauptmann has only 1 (Krause 13), Wildenbruch none, von Hofmannsthal 2, Ludwig, Lessing, Goethe and Wieland none.

III. NON-IAMBIC FEET.

Sudermann prefers a trochee to an iambus, or employs trochaic substitution, in numerous verses. Some lines will be read by many as regular pentameters *"since the second syllable often has secondary word-accent and is therefore available for ictus"* (Bright and Miller 76). The following lines I have selected to illustrate the poet's handling of inversion:

Vorspiel: 8, 1; 9, 7; 10. 2, 14, 17, 18; 11. 11, 12; 13, 8; 14, 16; 15, 15; 16, 7; 17. 4, 16; 18, 20; 20, 10; 21, 11; 25. 4, 5, 12; 26. 14, 18; 27. 2, 7. Act I: 31. 7, 16; 32. 4, 11; 33, 16; 34. 1, 4; 35, 10; 37. 4, 5, 8; 40, 18; 46, 14; 47. 3, 23; 48. 7, 18, 26; 52, 10; 53, 5; 54, 16; 56, 11; 57. 5, 13; 58. 5, 8, 10, 11, 18, 19; 59, 5; 61. 12, 13. Act II: 62, 11; 63, 11; 64. 4, 13, 14, 22; 65. 8, 9, 10; 66, 2; 67. 2, 14, 21; 69. 2, 5, 7, 15; 71, 8; 73. 7, 15; 76, 3; 78, 16; 79. 3, 7, 14; 83. 4, 10, 15, 19; 85. 4, 6, 19; 86. 1, 9, 18; 87, 4; 88. 12, 13, 14; 89. 8, 9, 16; 90. 3, 12, 14; 91. 11, 12; 92, 18; 93, 5; 94. 5, 18; 95. 14, 17. Act III: 98, 14; 99. 2, 7, 9; 100. 1, 4; 101. 8, 13; 102, 11; 104, 8; 105. 1, 6; 107, 4; 108. 16, 21; 111, 13; 114, 10; 115. 2, 6, 14; 117, 15; 118, 10; 122. 13, 20; 123. 3, 15; 127. 6, 19; 128. 9, 11; 129, 15; 130. 7, 11. Act IV: 132, 2; 134. 3, 5, 9, 14; 135. 9, 18; 136. 13, 14, 15, 16; 137. 6, 8, 13, 15; 141. 2, 16; 143, 13; 146. 13, 17; 148, 10; 149, 16; 150, 6; 151, 16; 152, 4; 153, 9; 156. 7, 12, 16; 157. 1, 7, 20; 165. 4, 8; 167. 4, 7. Act V: 171, 7; 172. 9, 10, 12; 177. 9, 18; 180, 1; 182. 1, 5; 186, 4; 188, 3; 191. 5, 9; 192, 10.

Regarding the use of inversion and the trochee in other feet, Schlegel (Werke, 7, 193) has the following to say: *"Ferner hinter dem Jambus bildet der Trochäus den greulichen Antispast, vor ihm den schönen Choriambus. Er darf also nie nach einem Jambus stehen — daher sind seine einzigen guten Stellen zu Anfang des Verses und nach einer männlichen Pause. Er scheint mir vorzüglich im Anfange dem Verse einen schönen Aufschwung zu geben."* The choriambic pentameter was popular, too, with the classicists. Schiller used it in a marked manner after *"Wallenstein"*, frequently in *"Die Jungfrau"* and to a degree to give a character to *"Die Braut."* Following Moritz' influence Goethe favored inversion (Minor 242). This freedom, which Klopstock claimed for the *"Geistliches Lied"* only, was acquired gradually and reserved preferably for the first foot (cf. Koberstein III,

241). From the influence of Schlegel's Shakespeare Ludwig used many trochees in the first foot (Appelmann 52). Hauptmann employed inversion in so many verses "that they are practically too numerous to mention, while Fulda, Wildenbruch and von Hofmannsthal show a percentage ranging from 12 to 15" (Krause 30, 36). Home (Vol. II, 163) attributes the loftyness of Milton's style to inversion.

The 2, 3, 4, and 5 foot trochaic lines may be discussed here. Line 155, 6 is two foot trochaic or may have been considered a part of the above-line by the author: (hexameters)

Weiter! Weiter!

One trochaic trimeter is found on 155, 4:

Lykon — Lykon — Lykon —

In 27, 12 the second is catalectic:

Was begehrst du, Staubentsprossner?
Warum hemmst du meine Bahn?

Page 28. 1, 2, 3, the third is catalectic:

Fordre nicht, du hast zu geben.
Ungesehen ist unverloren.
Noch ruht Sieg in deiner Hand.

Page 29. 16, 17, 18, 19 are five and four trochaic pairs and the second of each pair is catalectic:

Opfre Grosses, und dir wird ein Grössres.
Mögliches erschafft Unmögliches.
Fahre wohl! Du Sohn des Dunkels,
Wirst die Sonne nie mehr sehn.

Line 29, 20 I prefer to term an iambic pentameter with direct

attack (Bright 79), as I think this was intended by the poet. This line follows the poem immediately above:

> *. . . Nie mehr sehn? (Entschlossen). Drum Kampf, so lang es nachtet.*

In addition to the above we have the following lines of vers libres:

> *Der hochthronende Zeus,*
> *Poseidons Lächeln*
> *Seien dir gnädig.* (Page 61.)
> *Geschehn ist, was ich vermochte,*
> *Von Säumnissen weiss ich mir keine.*
> *Schuldlos versick' ich in Schmach.* (Page 19.)
> *Wer mir verfallen ist,*
> *Der wird gelöscht*
> *Von der Tafel der Zeiten.*
> *Wen ich berühre,*
> *Der stirbt den grossen Tod:*
> *Vergessensein.* (Page 28.)
> *Der Tod ist mein lächelnder Bruder.*
> *Nachblühendes Leben*
> *Gönnt er dem Schlafenden,*
> *Den fromm ein Denken geleitet.*
> *Ich aber zermalme die Beute*
> *Erbarmungslos.* (Page 28.)
> *Kamt ihr als Freunde, von Wogen getragen,*
> *Seid ihr Kinder der ernährenden Stadt,*
> *Weigert uns nicht die helfende Gabe,*
> *Vaterlandslos*
> *Könnt ihr einst werden wie wir.* (Page 61.)

Also parts of the above given song are on page 62, 63, 73. On page 159 another song fallowa:

> *Sterbend mahnen euch Weiber wir:*
> *Nähret die Kinder, belehret die Knaben,*
> *Dass sie einst sterben wie wir,*
> *Dass wir einst sterben wie sie.*

Sudermann studiously avoided the use of anapests by elision and syncope in his blank verse. Secondary accent will be treated separately.

IV. HOVERING ACCENT.

Syllables have several degrees of intensity of accent. The chief stress rests upon the acute *(Hochton)*, is called primary accent and its counterpart is the grave. This contrast is capable of varing grades. From the simple sinking of the sound, secondary accent *(Tiefton)*, it may change to a complete softening, unstressed syllable *(tonloser Laut)*, and from this to a dying out of the vowel, silent syllable *(stummer Laut)* (Grimm *I. Teil*, 20, 21; Bright and Miller 60, 61). The last two simply represent theses in verse. The first two syllables are capable of receiving the ictus and, as we shall see later, sometimes the third also. An example

/ ⏑ - / \ ⏑

of stress is *Freündlichkeit* or *Hausfrauen*. Here *Haus* receives the primary accent, — *frau*, the secondary and — *en* is unstressed. An *e*, usually syncopated in oblique cases, would be an example of a silent vowel, *e. g. eigner* for *eigener* etc. Syllables receive this variation of stress from the logical nature of the syllable, from the number of consonants in them and from their position. Monosyllables denoting concept are strongly accented whether nouns, ajectives or verbs. Those monosyllables denoting relation are weakly stressed, as, articles, pronouns and prepositions. Compounds accent the chief or root syllable usually and have secondary accent upon the second member. *Lebendig* was accented upon the first member until the XVI century and is at present so stressed in South Germany (Vilmar 129; Grimm 23). Certain syllables, weak by reason of the above mentioned rule, are more heavily stressed than others of the same class, if they have more consonants. *Durch, nächst* and *längs* require more stress than *in, mit* or *von*. Syllables, otherwise weak, may receive the accent by reason of their position if they stand before a polysyllabic word with the accent on its second member. Again, the relationship of the word to the thought can shift the stress, as: *Es kann nicht sein; kann nicht sein; kann nicht sein* (Piccolomini).

There are several ways of reading poetry. One sacrifices rhythm to gain "sense," another sacrifices "sense" to gain rhythm, and the third sympathetically tries to adjust any conflict arising between meter and prose accent. This third

method is termed *"rhythm-signature"* (Bright 83, Memorial vol.) or less aptly *"routine scansion."*

Rhythm-signature tries to level the irregularities consequent to the substitution of a trochee for an iambus in blank verse. This has long been permitted in the first foot and even after a masculine caesura. But when a word having primary accent on the first member follows an iambus, we have a conflict between word- and verse-accent. In German, as in English poetry, two stresses can not exist side by side. Hovering accent *(schwebende Betonung)* causes a shift of the primary stress to the syllable holding the secondary accent or subordinates a primary-accented syllable to an unstressed. This subordination is usually brought about by the average reader, but a levelling would be better with a tonic accent on the second (Seemüller 783). In other words the availability of secondary word-accent for verse stress is hovering accent (Bright Memorial 82).

In verse, one must preserve rhythm. When word and verse-accent conflict, the slight shift of the stress or the pitch-accent does no harm to the ear of the hearer and most often, indeed, points to a certain *"Ethos"* intended by the poet (Saran 120, 121). The more pronounced the conflict is, the more definite is the ethos, and a sure and certain means of determining the sense and feeling of the poet is to regard the music of the lines. When the poet's style and the ethos of the passage demand no hovering accent, the author's use of the it is artificial and then we may speak of conflict between word and verse accent (Saran 209).

A too frequent use of hovering accent is not to be recommended, hardly to be condoned. Where, however, the nature of the verse is clearly marked hovering accent gives to blank verse great flexibility and an indispensible capacity for every thought, mood and gentle sensation (Minor 242). Johnson seemed to recognize this when he wrote, "Variations necessary to pleasure belong to the art of poetry, not to the rules of grammar" (Dictionary 59).

In *"Der Bettler von Syrakus"* Sudermann employed hovering accent frequently. He used it, however, as a liberty, not as a licence, and rarely with proper reading would he offend the most delicate ear.

In his treatment of trisyllabic nouns áàa, Sudermann

prefers the scheme àáa to áaà, both of which, however, are permissible (Paul 91). The secondary accent, of course, becomes unstressed after hovering accent is applied (Minor 121—123): cf. *Vorposten* 13, *Spassmacher* 14, *Mohnkörner* 22, *Kranzopfer* 33, *Spürfinger* 52, *Feinschmecker* 65, *Wohltäter* 65, *Rohrflöte* 149; also in the case of verbs: *durchschneidet* 9, *herstammte* 44 and *herstamme*, *maulhalten* 44, *wundlaufen* 48, *kleinmachen* 59, *aufwühlen* 65, *stillschweigend* 81, *aufsetzen* 154, *aufpeitschend* 156, *aufschreiend* 188, *aufklatschend* 143; so too with adjectives and adverbs: *blindwütger* 8, *leichtherzig* 38, *unedel* 44, *hohlschnäuzig* 66, *Stockblinder* 92, *unsträflich* 92, *ureignen* 116, *ruhmredig* 166, *frühmorgen* 52.

The second scheme, áaà, is employed usually where the second member could not well take the stress, as in: *Feldhauptmann* 92 (Curme 43), *Huldigung* 40, *Priesterin* 23, *Eindringling* 62, *Abwechslung* 15 (accents like the last two are least open to objection when they precede a weaker syllable), *zeugenlos* 59, *gnadiglich* 32, *masttiergleich* 62 and the accented *e* to be cited below.

In dissyllabic words the accent is shifted from the first to the second member, never from the second to the first. This change is not offensive when the preceding arsis is heavy or when the syllable to receive the stress is a member of a compound, nor is it objectionable when the second syllable is a full vowel instead of a weak *e*. Shifted stresses on weak *e*, however, are not rare among the poets of the 18th and 19th centuries and they are frequently employed in Schiller's later dramas (Paul 92). *Bloslegt* 188, *jemals* 25, and 155, *gleichwie* 162.

There is no choice in accenting composites when polysyllabic if one certain member should be stressed, as *greif* in *Nichtzubegreifendes*. From the nature of the verse *zu* and *es* also receive the ictus; cf. *Unauszusprechendes* 40 and *Unaussprechliche* 160, *Viehtreiberfäuste* 66, *Mistjauchenwurf* 108, *Noteinsamkeit* 174, *Neidbrünstige* 65, *Gierschlündigen* 31, *philosophische* 149, *tarentinischem* 149, *verantwortlich* 18, *aufatmenden* 166. In these words we have the succession of strong and weak syllables demanded for rhythmical as well as physiological considerations (Curme 433; Zarncke 52).

Weak *e* was permitted to carry the stress not only in the 17th century but also in the 18th by most poets, and not only

in the interior of the verse but also at the beginning and at the end, and the end of the sentence (Minor 120; Paul 92). It is more objectionable if the preceding syllable is heavier in quantity or if the following be not just as light or lighter. The heavier preceding syllable, however, from an imitation of the meters of the ancients having two theses, has long ago lost its secondary accent and shifted it to the one following (Vilmar 130; Koberstein II, 88, 89; Zarncke 52). The weak *e* has long been used even for rhyme as well as accent (for Opitz, cf. Vogt 165; for Gleim, Herder, Wieland, Voss, Schiller, Goethe cf. Koberstein III, 249 274). At various times voice has been raised in protest, only to die out unheard. The first to take up arms against the stressing of weak *e* was, as far as I can ascertain, Schottel in his "*Teutscher Vers- und Reimkunst*" (1645). If a weak *e* receives the ictus he recommends that it be considered "*nicht als ein Lehrsatz oder Nachfolge, sondern als eine Vergönstigung oder Uebersehung*" (Vogt 167). W. Schlegel (*Werke* 7, 176) thinks the accenting of a weak *e* "*das treffendste Bild der Gleichgültigkeit.*" In reference to the "*Phaedra*" Goethe protested to Schiller about the use of two unstressed syllables instead of an iambus (Werke, Weimar, Vol. 17, Jan. 14, 1805). Goethe, however, employed it himself (Belling, *Fortsetzung* 3). In the best period of Middle High German poetry, the *e* which had developed from the full vowels, gradually lost its capacity to receive the ictus. The technical syllable counting of the Meistersinger again gave it an accent. The standards of to-day which demand an equal variation of monosyllabic arses and theses, have left no choice in the matter. The fact, that poetry is now written as much for the eye as for the ear might mitigate what some would consider an offence against the laws of accent (Vogt 178, 179).

Among the stressed weak *e*' s preceded by an equally weak syllable in "*Der Bettler von Syrakus*" are: *schende* 10, *meerumgürtete* 10, *näherte* 13, *wenige* 24, 31, 98, etc., *ander-e, er, en* 27, 156, 86 etc., *kaltsinnigem* 25, *eigen-e, er, en, em* 11 etc., *gütigen* 32, *unser-e* 34, *flüchtete* 35, *erwartete* 40, *errettete* 43, *Bedächtiger* 45, *erhärtete* 50, *todeswürdige* 58, *strohige* 66, *behauptete* 67, *einzige* 72, 157, *Entzündeten* 76, *Gewaltiger* 87, *müssigen* 92, *ruhige* 95, *Besseres* 137, *lockerem* 156, *ermüdeten* 157, *kräftigen* 108, *Verblendete* 166, *begonnene* 166, *fürchtete* 175, *tötete* 172, *duldete* 172, *gewonnene* 186, *abtrünnigen* 187, *verschollenen* 192.

A few illustrations of different classes of those having a somewhat heavier syllable are: *Jünglinge* 38, 73, 147, 146, 149, 166; *jeglicher* 15, 105, and others, as *köstliches* 24 and *etliche* 52, 101, *Glückliche* 85; a number of present participles with endings as *unheilkündende* 21, *zähneknirschendes* 21, *Nichtsahnenden* 27, *Leuchtender* 27, *Fremderwerdende* 38, *strahlender* 39, *Niederdonnerndes* 50, *Gabeflehenden* 54, *Mahnender* 58, *kriechende and führende* 65, *Richtenden* 76, *Schwelgenden* 84, *liebesinnenden* 85, *Lebenden* 89, *Steineschleudernden* 91, *zerbrechenden* 120, *Bekämpfenden* 158, *lärmendes* 156, *Kundschaftende* 165, *Wankenden* 167; very few like *faselte* 44, *wandelte* 83, *prasselten* 137, 157, *Schüttelten* 160; those like the following are strictly avoided *Weisungen* 98, *Tugendermahnungen* 136; also those like *alberne* 45 and *steinerne* 114; those preceded by *isch* are more popular than the last two classes: *karthagischer* 10, 18, 31 etc., *kindischer* 40, *hündisches* 120; words containing syllables like the following were not employed frequently, *Geheimnisse* 53 and *Freundinnen* 120.

V. VERSE ENDING.

In the first German drama in blank verse to be performed, Wieland's *"Lady Johanna Gray,"* masculine and feminine endings occurred in almost equal numbers, the feminine maintaining a slight majority, 61 (Sauer 28). In *"Nathan"* Lessing showed preference for masculine endings without putting hindrances in the way of his *"unausgesetztes Hineinstürmen in den nächsten Vers,"* which a feminine would occasion. However, he uses both without method of selection (Zarncke 38). Shakespeare employs more masculine endings in his earlier plays, while in his later ones feminines increase (Schipper 225). Hermann Henkel, in his *"Der Blankvers Shakespeares im Drama Lessing's, Goethe's und Schiller's"* (322), the purpose of which is *"ein möglichst vollständiges und annähernd sicheres statistisches Material teils zu ergänzen, teils zu berichtigen,"* has the following to say: *"Für die Versschlüsse zunächst gibt es in den Dramen, die hier zur*

Besprechung kommen, von Lessing's Kleonisfragment abgesehen, in welchem der Jambus durchweg zehnsilbig erscheint, keine äussere Beschränkung; männliche und weibliche Endungen treten überall gemischt nach dem Gesichtspunkte characteristischen und gefälligen Wechsels auf." Hauptmann gives to masculine endings a ratio of about 6 to 8 feminine; Fulda prefers hendecasyllables, von Hofmannsthal uses both about equally, while Wildenbruch chooses to let the decasyllabic prevail (Krause 42—49). In "*Der Bettler von Syrakus*" Sudermann in circa 3200 lines employs 13 masculine endings as compared with 12 feminine. In the "*Vorspiel,*" the hendecasyllabic ending prevails slightly and to a greater degree in Act I and Act V. In Acts II, III and IV the decasyllabic predominates in the ascending scale of 3: 4: 6. I have not been able to detect any system in the choice of one or the other beyond such generalities as in state of repose feminines are preferred and excitement chooses masculines.

The masculine ending may have the ictus on a word of (a) one syllable, *mir, Wein, schläft* 8; (b) two syllables, *zurück* 9, *verstehn* 10, *erschliesst* 11, *vermählt* 11, *gesetzt* 11, or (c) three syllables or more, *mancherlei* 9, *meerumgürtete* 10, *Inbegriff* 10, *tausendfach* 10. From the nature of the language most decasyllabic endings are of one foot.

In the discussion of Hovering Accent it was pointed out that the accented weak *e* was often used in rhyme schemes. Sudermann makes a limited use of stressed weak *e* for masculine endings, less open to objection here than in rhyme. The following will offer sufficient examples: *meerumgürtete* 10, *goldzüngiger* 14, *unheilkündende* 21, *köstliches* 24, *wenige* 26, *Persephonen* 26, *anderen* 27, *unterirdischen* 27, *Leuchtender* 28, *gütigen* 32, *Fremderwerdende* 38, *Jünglingen* 38. 166, *kindischen* 41, *Schwereres* 42, *errettete* 43, *todeswürdige* 58, *neidbrünstige* 65, *führende* 65, *strohige* 66, *Richtenden* 76, *tötete, halbgesättigten, duldete* 172.

In separable verbs where the thesis consists of verb-root plus ending, the decasyllabic is hardly to be recommended: *loslässt* 9, *abwischt* 18, *aufsteigt* 35, *festhält* 38, *umherstreicht* 44 etc.; likewise nouns and adjectives with a heavy secondary accent: *ausweg* 10, *unhold* 13, *Antwort* 17. 89, *Spielzeug* 18, *Notkampf* 21, *Antlitz* 24, *Fehlgang* 26, *Wohltun* 43, *Zukunft* 44. *Wehtun* 48, *Misstraun* 50, *Obhut* 51, 85, *Mühsal* 54, *Goldstück* 64, *Haushund* 64, *Auswahl* 65, *Steinklotz* 72, *Aufwand* 74, *Unkraut* 78, *Volks-*

wut 80. *Nachricht* 101, *Sehnsucht* 115, *Auswurf* 128, *Braunhaut* 146, *Schlachtruf* 153, *Hauptmann* 155, *Engpass* 156, *Ansturm* 159, 169, *Antrieb* 163, *Leichnam* 167. *Wandrung* 63, *Sichrung* 74, 98 etc.

Syllables in an enclitic position as *hab' ich* 169, 190, 192, *bist du* 154, 193, *sagt sie* 126, *sagt' er* 86, are far less disturbing than the following: *in den Stall geht* 9, *ins Netz holt* 9, *wahr sein* 21, *ins Gesicht wirft* 22, *was ich* 10, 121, *sprich doch* 114, *Mensch war* 95, *wär' ich* 9.

Lessing grew bolder as he approached the end of "*Nathan*" (Zarncke 38) in handling hendacasyllables and Schiller was even more bold (Zarncke 53). For full treatment of Schiller's ferminine endings I refer to Belling (Schiller 177, 185, 194, 207 etc.) and Zarncke 76, 76.

In any criticism of verse it may be well to keep in mind the words of Henkel (*Zeitsch. für vergl. Lit.* 326): "*Allerdings laufen seine (Goethe's) Verse da, wo sie am saubersten gearbeitet sind, in der Natürlichen Tochter, Gefahr, an Leben und Kraft einzubüssen; sie würden hier oft schöner sein, wenn weniger schön, um ein nach anderer Seite gerichtetes Wort Fr. Vischer's zu gebrauchen, gerade so wie Lessing (an seinen Bruder, 1. Dezember 1778) von den seinigen erklärt hatte, dass sie viel schlechter sein würden, wenn sie viel besser wären, d. h. wenn die auf Reinheit der Form verwendete Sorgfalt den eigentümlichen Pulsschlag seines Stils unterdrückt hätte.*"

VI. CONFLICT BETWEEN METRICAL AND SENTENCE ACCENT.

In my discussion of Hovering Accent I treated the action of metrical elevation or depression upon the individual word. Discrepancies between word and metrical accent were, it was shown, adjusted by the influences of "*schwebende Betonung*", with the purpose of preserving the rhythm. As to conflicts between pure accents and rhythm, the latter retains the right of eminent domain. This applies to antagonism between stress

warranted by prose usage and stress demanded by meter. This strife, however, is not to be regarded as a fault but rather as "*Hinweise des Dichters auf ein besonderes Ethos der betreffenden Stelle, Winke für den richtigen Vortrag*" (Saran, Zuneigung 236). It is really only when there is no justification for Hovering Accent in the Ethos of the passage or the poet's style, that we may speak of antagonism with a connotation of offence (Saran 209). I should like at this point to refer again to Dr. J. W. Bright's articles on secondary accent (cf. Bibliography).

Sudermann avoids, as far as possible from the nature of the language, the too frequent recurrence of a stressed article without demonstrative value, or prepositions. This recurrence, to be sure, is permitted (Zarncke 52). Lessing and Schiller both allowed conflicts in sentence and metrical accent (Bellermann, Schiller 181 etc.). Goethe was more careful. Infringements occur only seldom and then mostly in "*Gelegenheitsgedichte*" (Bellermann 3, *Fortsetzung*). In his Hellenic *tracdis* Grillparzer let conflicts arise, especially in his use of Greek names (Schwering 64). Von Kleist used great freedom in accentuation (Minde-Pouet 61, 62). Hauptmann's verses "have to be read in comformity with their meaning and less according to their ideal rhythm" (Krause 38).

Words printed with letters spaced to denote emphasis first attract our attention. Zarncke (52) has observed that with Schiller these words occur mostly in the thesis. Sudermann has treated his emphatic words more carefully. Only 27 of all words spaced stand in the thesis. Home is aware "*that no single circumstance contributes" more to the energy of the verse, than to have the place where this (principal) accent should be, occupied by a word of important signification, such as merits a peculiar emphasis*" (Home III, 147). Of those spaced and unstressed, I have noted the following: *dich* 11, *ihr* 15, *der* twice, on 26, *ich* 22, *ihr* 23, *ein* 49, *ich* 54, *ganz* 112, *muss* 134, *zwei* 137-*uns* 138, *mein* 143, *ich* 148, *was* 150, *der* 153, *ein* 156. To ecomomize in space these words are quoted separately, though they belong in sentences.

The following clauses and phrases are noted, because even with a liberal interpretation they seem to constitute conflicts. Heavy syllables standing in the thesis and already quoted under feminine endings will not be mentioned a second time here,

as: *in den Stall geht,* and *ins Netz holt* 9. Some will explain themselves: *Gesetzt den Fall, sag' ich; Mir gib den Sieg, o Dämon.* Lykon has already begged for victory (26): *Gebt mir den Sieg,* and *Mir gebt den Sieg.* In the above sentence all words are spaced. It seems, therefore, that *mir* should receive the ictus (Curme 612), *in Macht, dass ihr fortkommt.* In *erhärtete mein Schwur, mein* is spaced and, what is worse, follows stressed weak *e.* On page 64 Deonax observes that *Der Blinde* is sitting as one dead after his trip through the city: — *seitdem sitzt er wie tot Und streckt die Hand nicht aus. Der Blinde* on the same page admits that it is the business of dogs to bite, confesses that there are some which go to the calf of the one who feeds them, but maintains that never stil to-day did he until see an old toothless housedog with boneless gum snap at his master's shins. — *sah ich noch nie bis heute. Ich* would have to be very emphatic here to take the stress between *sah* and *noch,* which it is not. This conflict may be compared to a verse of A. W. Schlegel, objected to by Vilmar, 136 "*kehrt ich fromm wieder zu den ersten Sprossen*". If we consider the third foot an anapest we could adjust the following verse. *Doch sagt! Wo sitzt der Meister? . . . Wie seid ihr doch* —, Sudermann, however, carefully avoids this. Mago is observed to be approaching, *Der Blinde* is told. He replies: *was ihn angeht* —. *Ihn* is here clearly emphatic 71. As I have remarked before, prepositions may be stressed even when quite unemphatic. This is noticed, too, by Latham (Ormond 91). Here, however, *ihr* stands between two important words. This passage as well as other debatable ones, could possibly be rendered with the proper ethos, without calling it a conflict. *Was du auch siehst, halt an dich* 75. No contextual comment is needed. In 77 *ich war gestorben, ja — war tot — ganz tot, ganz* should be stressed. *Dir nichts als Ehren und mir nichts als Schmach. Mir* opposed to *dir* should be in arsis. *Wer war's? Und von wem redet er?* 92. On page 138, though the conversation was for a moment about heroes, still, the immediate topic was "*Weiber*". *Weiber sind da. Lasst sie mir kommen.* With the ictus on *sie* the sentence would have a different meaning from the one intended.

After re-reading my citations and hesitating after a second or third careful examination I was compelled to cast a number aside by Saran's statement (209) to the effect that the stronger

conflicts were, the stronger was the ethos demanded by the poet. A conflict really exists only there, where there is no ethos or stilistic reason to demand hovering accent.

VII. ENJAMBEMENT.

The run-on line, usually called enjambement or straddling, is the carrying of one line or the end of the sentence into the following line (Schipper 147). Enjambement is freely used in rhymless poetry. Home (162) rightly observed that *"there must be a musical pause at the end of every line; but this pause is so slight as not to require a pause in the sense; and accordingly the sense may be carried on with or without pauses till a period of the utmost extent be completed by a full close in the sense and the sound"*. Since a pause may be noted between any two words, enjambement treats of how great a pause is necessary to satisfy the requirements of both sentence and verse. Only there may we speak of run-on lines where the pause demanded by the verse does distinct violence to the sense of the line demanded by logic. Minor (202) claims that, *"nur genaue Beobachtung und Untersuchung des Versschlusses bei hervorragenden Dichtern kann uns darüber Aufschluss geben"*. As we shall see later, the separation of two words closely allied the one to the other by rules of grammar or logic, will be termed enjambement, and this may be of several degrees. Ten Brink (184) maintains that, *"Trennung auch enger zusammengehöriger Satzteile durch den Versschluss ist ein unentbehrliches Kunstmittel zur Belebung der poetischen Rede, zur Fernhaltung der Monotonie. - Die Anwendung dieses Mittels hat jedoch eine zweifache Grenze, die weil zart und verfliessend — nur von dem ausgebildeten Takt des feinsinnigen Künstlers beachtet wird"*. When speaking of the hendecasyllabic iambus of Manzoni's *"Carmagnola"*, Goethe has the following to say about enjambement: *"Die Behandlung des Versmasses wird noch durch ein eigenes Uebergreifen des Sinnes (Enjambement) vielbedeutend; die Zeile schliesst mit Nebenworten, der Gedanke greift über, das Hauptwort steht zu Anfang der folgen-*

den Zeile, das regierende Wort wird von regierten angekündigt, das Subjekt vom Prädikat" (Werke Vol. 37, 170). When speaking of the same author's *"Adelchi"*, he remarked, — *"besonders fand sich, dass die Hauptworte immer zu Anfang der Zeile stehen, wodurch ein unhaltsames Uebergehen bewirkt wird, jener Deklamationsart günstig und einen energischen Vortrag durchaus belebend"* (Werke, Vol. 38, 69). Of the classists, Wieland employed enjambement in *Johanna Gray* (Sauer 29). Zarncke terms it one of the two chief characteristics of Lessing's verse, *"— die man fast ein unausgesetztes Hineinstürmen in den nächsten Vers nennen möchte"* (41). Belling terms Lessing's *"ausserordentliche Kühnheit des Enjambement"* a *"besonders bemerkenswertes Moment"* (96). In *Don Carlos* Schiller treats it as did Lessing in *Nathan* without exception (Zarncke, 57): in the *Piccolomini* he made full use of his former experiences, and in addition became bolder by separating compounds (Zarncke 68, 69). In *"Die Jungfrau"* we find this form of enjambement. This drama is, as a whole, very much like *Maria Stuart* and *Wallenstein* in other respects. Schiller felt no hesitancy in breaking compounds and in employing enjambement extensively, since the pathos of his style demanded a greater freedom than the verse afforded (Vogt 327). Though Goethe was careful in his versification, he, too, used run-on lines, and several times in his poems, in *Faust, Pandora* etc., he broke compounds (*Werke*, vol. 14, 363).

Of later poets, Uhland disliked enjambement and permitted but few run-on limes like Lessing's (Kunz, 79). Grillparzer wished he had written *Nathan*, but the verse displeased him, and the strange division of the lines and of the verses disturbed him; as a consequence, he employed but few run-on lines (Schwering, 65). In his dramatic works Ludwig used enjambement freely (Appelmann, 107—114). Hauptmann endeavored to write verses and not verse-lines, and used enjambement but sparlingy (Krause, 60, 61). Von Wildenbruch is the Hauptmann, and von Hofmannsthal is *"the Lessing of the moderns"*.

Like Lessing and von Hofmannsthal, Sudermann employs enjambement most freely. He does not, however, go so far as to divide compounds, as did Schiller and Goethe. As occasion requires, he does not hesitate to separate preposition from noun, limiting genitive from noun, adjective from noun, and employe other less jarring examples of enjambement.

The following are all the cases of prepositions separated from nouns I have been able to collect: *zwischen*, in *zwischen* || *Den Wächtern*, page 179, and in *zwischen* || *Den Fürsten*, 187, makes a case of strong enjambement. Not only is it a preposition divided from its noun, but it also forms the last of a feminine line: *zum* || *Verbrechen*, 119; *rings* || *Um*, 175; *Um* || *Wen klagen sie* || 178; *Nehmt ihn in* || *Gewahrsam*, 90; *als für* || *Sein Vaterland* 148.

Another particulary strong form of enjambement is a genitive separated from its noun. This, as in all other cases, is a form of straddling, more apparent if the genitive or noun forms a feminine verse-end: *Doch sind der Fäden* || *Gar viele*, 9; *als ein Pfand* || *Ureignen Wollens*, 10; *das ist des Kriegers* || *Besitz*, 10; *deiner Kinder* || *Vertrauende Unschuld*, 12; *zum Spielzeug* || *Kartagischer Vergeltung*, 18; *Wie Weiber* || *Gemein'rer Art*, 25; *den Namen je zu nennen* || *Des Mannes*, 32; *des eignen Handelns* || *Gesetz*, 47; *seiner Mauerzinnen* || *Gebiss*, 48; *wie der Nattern* || *Geringel*, 49; *unsrer Seelen* || *Gemeinschaft*, 49; *der Augen* || *zerrissne Höhlen*, 57; *von der Sichrung* || *Des Weibes*, 98; *deren* || *beklommne Fragen*, 123; *geheimer Zwecke* || *So viel*, 127; *diesen Auswurf* || *Der Gasse*, 128; *den Dienern* || *Des Hauses*, 129; *viele* || *Der Boten*, 169; *ein Platz* || *Der Welt*, 183; *deines Vaters* || *Echtblüt'gen Sprossen*, 191; *dem Lande* || *Des Lebens*, 191; *der Herold jenes* || *In Nacht Verschollenen*, 192; *des Augenblicks Bedeutung*, 88; *des Feld* || *weitoffnen Zelte*, 154; *Lykons* || *Vergessner Schatten*, 160. When the noun is modified by an adjective or adverbial phrase the enjambement is milder, as in 10, 12, 18, 192 etc.

Strong enjambement is apparent where the adjective is divided by the verse-end from its noun, as: *von Hellas goldnen* || *Gestaden*, 9; *goldzüngiger* || *Hellene*, 14; *dunkle* || *Gedanken*, 37; *leid'ge* || *Verborgenheiten*, 38; *starkarm'ger* || *Henker*, 171; *in liebsinnigem* || *Gedanken*, 86; *Lärmendes* || *Wildwasser*, 156; *mit plumpen* || *Gelenken*, 62; *neidbrünstige* || *Landräuber*, 65; *führende* || *Genossen*, 65; *strohige* || *Gedanken*, 66; *blindes* || *Gerippe*, 68; stronger than the above mentioned cases are those where a noun is modified by a) pronominal adjective: *unter diesem* || *Gestein*, 50; *welche* || *Gewähr*, 177; *welcher* || *Verräter*, 71; *Dieser* || *Heulende Jammer*; b) a possessive pronoun: *in deinem* || *Gewande*, 27; or c) article: *gar einen* || *Verlogenen Lügenpriester*, 92; *ein* || *zahnlos gewordener — Haushund*, 64; closely associated with these is: *der letzte* || *Vom Söldnertross*, 18

Zarncke (41) claims that the subject separated from its verb is a milder case, as the noun is a "*Träger und Ausdruck einer bestimmten Vorstellung*". The examples to illustrate this form are very numerous in Sudermann, as: *euer Feldherr* || *Begehre sein*, 8; *Todesmut* || *bringt*, 15; *ein Griechenmund* || *Verlerne*, 17; *Ehe der erste Streich* || *Gefallen ist*, 18; *Diese Antwort* || *Ist kurz*, 18; *Ein Schleuderwurf* | *Reisst*, 18; *So lange Griechensöhne* || *Auspein werden*, 20; *Kinderspiele* | *sind's*, 24; *mancher Speer* || || *Geht*, 24; *Der Tod* | *Ist mir*, 29; *jähes Schweigen* | *Sagt mir*, 33; *Nur du* || *Hast*, 38; *Die Feier* || *Sei*, 45; *keinFeind* || *Sank*, 48; *denn er* || *Ist blind*, 53; *Wer* || *Versagt*, 55; *keiner* || *Gehört*, 56; *Dein Verlangen* | *Soll*, 59; *Der Sieg* | *Ist*, 99; *Der Blinde* || *Wird*, 100; *meine Zeit* || *Ist*, 191; *Was* || *Gelang*, 83; *Weiber* || *Sind*, 138; *Gestein* | *Barg*, 157; *Deine Stunde* || *Ist*, 164 etc. In the transposed word-order or if adverb come before verb the enjambement is milder, as: *Was ich* || *mein eigen nenne*, 10; *den die Tote* | *Dir liess*, 12; *weil dieses* || *Mir so beliebte*, 13; *das aus tausend Herzen mir* | *Entgegenschlägt*, 26; *dass der Schlag* || *Noch nicht geführt ist*, 9 etc.

Cases where the verb is in the first verse are harsher. Only a few will be quoted: *lastet* || *Entscheidungsnot*, 8; *wandeln* || *Die Namenlosen*, 11; *gingst* || *Du*, 14; *verstehn* || *Wir*, 19; *tut* || *Dies Schweigen*, 20; *sei* || *Ihr Leben*, 21; *So blickt* || *Das Auge*, 25; *als führe* || *Der Mordstahl*, 31; *Kränze legten* || *Wir*, 33; *Was gebietet* || *Die Herrentochter*, 33; *wird* || *Er*, 34; *Blüht nicht in Prangen* || *Ein Bruder*, 34; *beugte* || *Ich*, 37; *spielen* || *Wir*, 40; *sollte* || *Man*, 43; *ist* || *Die weisse Stadt*, 44; *zerstört* || *Ihr*, 45 etc. etc.

Verbs apart from their object belong to the harsher classes of enjambement, whether the verbs be infinitive or finite. More particularly is the rhythm broken when the verb is always transitive or according to the context plainly so: *ich liebe* || *Die Sorgfalt*, 12; *alles* | *Zu wagen*, 10; *So dien' ich nun* || *Der Stadt*, 10; *spare* || *Den Eulenschrei*, 13; *Kennst Du* | *Den Mann*, 14; *erzähle* || *Nichts mehr*, 19; *sehet euch* || *Den Vater an*, 23; *dienen* || *Dem Herrn*, 32; *erbaue sich von neuem* || *Die Welt*, 34; *Zweige* || *Sich pflücken*, 11; *ein weiches Wort* || *Zu streuen*, 46; *Vertrauen* || *Bewähren*, 49; *weiss* || *Nur eines*, 34; *horche freundlich* || *den Willkommruf*, 37; *ich muss* || *Es ehren*, 41; *ich muss* || *Dich loben*, 47; *machten* || *Mich*, 48; *Lass* || *Ihn ruhen*, 50; *trifft* || *Mich*, 58; *reisse* || *Die Führung*, 99; *weiss* || *Es*, 101; *schafft* || *Sie*, 102; *sah* || *Ihn*, 105; *Ich kenn'* || *Ihn nicht*, 188 etc. etc.

Expressions containing appositives or appositive ideas rank with the above class. These, however, are not so numerous as the last class: *wär' ich* || *Der Sohn*, 9; *Ich sprach* || *als Freund*, 12; *Ein jeder wollte* || *Der erste sein*, 22; *Ist er nicht* || *Ein Tag*, 31; also belong here predicate adjectives in enjambement: *wird der frohe Tag* || *Noch heller*, 39; *deine Mutter ist* || *Nicht heiter*, 40; *ungeschickt* || *Bin ich*, 40. Here belong, too, cases where the auxiliary is in the first line and the participle in the second: *Ihr Griechen seid* || *Verloren*, 18; *Guten Willen hab' ich* || *Bewiesen*, 190. Also we find: *zu dehnen* | *Versuchten*, 158. *Ohne* apart from its infinitive occurs once: *ohne mich* || *zu fragen*, 182.

An object coming at the end of the first line and a verb soon in the beginning of the second, especially if accusative case is indicated, form strong enjambement. In short sentences, where case endings may be either nominative or accusative straddling is more apparent, as in the first two examples: *Was jenes Mädchen* || *Belangt*, 46; *Siegesfeste* || *Lass andre feiern*, 46; *dich* || *an die gemahne*, 20; *Blut'ge Wunden* | *Umkleidet sie*, 38; *Bald hätt' ich Schweres* || *Vergessen*, 42; *die Brust* | *Zusammenhält*, 44; *bis ich euer* || *Bedarf*, 57; *muss ich die Edeln* | *Befragen*, 101; *Den Arrotos* || *Lasst mir*, 172; *Den Namen* || *Verschluck' ich*, 67; *auch mich* || *Gelüstet's nicht*, 67.

Mild examples of enjambement are those in which a phrase, whether of adverbial or adjectival nature, is divided. Many cases of this kind may be read by good readers with good effect. I quote only a few from this class, as: *des staub'gen Weges* || *Nach Syrakus*, 9; *kenne* || *Wohl auch*, 11; *verantwortlich* | *Für das*, 18; *Führt diesen Mann* || *Aufs Feld*, 19; *der zieh'* | *in Frieden*, 21; *von Stund'* || *Zu Stunde*, 38; *sein Leumund ging* | *Zuschanden*, 45; *wir ersticken fast* || *Daran*, 48; *wird die Herrin ruhevoll* | *Ertragen*, 53; *um den Hals* | *Gelegt*, 126; *herrscht* || *in Syrakus*, 170; *als hell* || *Die Schiffe brannten*, 172; *Fliehe schnell* || *Ins Land hinein*, 173; *den Platz* | *An meiner Seite*, 183; a few expressions like *ich selbst geriet* | *Hinein*, 182; *Wer steigt* | *Dort*, 192; *in die Qual* || *Hinein*, 160, are stronger than the above cited examples.

Sudermann makes full use of *Versvorschlag* and *Versnachschlag*. Examples of the former are: *Für einander* | *Sind wir bestimmt seit langem*, 37; *Doch seit Monden* || *Lieg' ich nun schlaflos lange Nächte*, 37; *Wenn* | *Du jene Kerker kennst, so weisst*

du Herr, 77; *Dann* || *Wollt' ich dich fragen,* 99 (100); *Und ehe* || *Mir nicht das Glück die Füsse küsst, sieht man,* 174; *Wohin* || *Man mich auch führe, folge mir stillschweigend,* 81. Examples of *Versnachschlag* are the following: *Denn ahnungslos ziehn sie des staub'gen Weges* || *Nach Syrakus,* 9; *Die wunde Seele, die sich schon genug* || *Bestraft,* 34; *Spürfinger streck' ich weit* || *Hinaus,* 52; *Fand man sie mit verborgnen Kriegern ganz* || *Erfüllt,* 172 etc. The examples of both kinds are numerous. Some sentences illustrate both, as: *Nie bisher* || *Sah Syrakusens Heerschar einen Würger* || *Gleich ihm,* 155.

Extreme examples of enjambement are contained in the report of *Der Blinde* to *Philarete,* page 120, which, together with pauses and parenthetical expressions make it open to criticism: *keine war so Schlange* || *Wie du, Weib* · · *send ich dir als letzten Willen* || *Des ungebrochnen Mannes diesen nie Zerbrechenden und* || *Du wirst es erproben* || *Dir sehr getreuen — — Dank.*

VIII. SUBORDINATION OF VERSE.

Aside from the influence of enjambement, the subordination of the verse is brought about by division of the verse among several speakers, breaking of the rhythm, a conflict between verse and sentence. The first is a concession granted by the integrity of the verse to the well based demands of nature; the second is a concession by a smaller unit to a larger, for artistic reasons.

At the beginning of the *Vorspiel,* Sudermann starts with two speakers. The first speaker delivers three lines until a somewhat long pause ensues. After the pause, three lines and a fraction of another are spoken and the fourth line halts after the second foot. On page 193 the play ends with a verse divided among four speakers. From page 8 to 13 passages begin and end, and verses are divided in the middle of a line. Immediately at the beginning of scene 3 the first speech of Lykon is the second of a division of three parts to one verse, and the

scene itself begins with the arsis of the second foot. From now on, throughout the drama, verses are divided among two, three and four persons. The divisions of a verse between two speakers are numerous. Quite a large number among three, as pages 40, 55, 66, 71, 75, 81, 84, 101, 110, 113 etc. etc.; two verses on pages 82 and 163, and three on 164 are apportioned among three characters. Four people far less often divide a verse among themselves, as: 111, 124—125, 170, 179, 193. I have been able to find none with five participants. Sudermann availed himself of the possibilities of this liberty with, however, proper restraint. In scene 2, act IV, page 139, at the greeting of the revellers, he holds himself within due bounds and as a result we find nowhere such divisions as in *"Kätchen"*, 73, 13 ff. (Minde-Puet, 50):

Gottschalk. Wer?
Stimme. Ich!
Gottschalk. Du?
Stimme. Ja!
Gottschalk. Wer?
Stimme. Ich!
Graf. Die Stimme kenn' ich!

At the same time he scrupulously avoids the artificiality of *Die Braut,* where *Don Cesar* and *Manuel* alternate with first two verses each, then one, three, two, then each two lines and then a line each for six turns (Minor, 234). In the division of the verse among several speakers, Sudermann is very much like Lessing, who was the counterpart of Goethe (Belling, Lessing 109). Even in non-dramatic verse it has long been permitted to break the line. Of the twenty-three non-dramatic poets considered by Morton (25), eleven began paragraphs with broken verses. A necessity for this was noticed by Swinburne. Although he avoided the paragraph begun within the verse in his semi-lyric Greek tragedies, still in his *Mary Stuart* he pushed, in more than 444 speeches, the beginning of paragraph near the verse-end, for sake of abruptness and emphasis.

Belling, who maintains that Lessing's verse is *"ein wahrhaft dramatischer Vers"* (109), further adds that of 3849 verses of *Nathan,* 780 are broken. One in every five verses does not preserve its integrity. For Sudermann the percentage runs high, but not so high as Lessing's. Of the 2640 lines of *"Der*

Bettler von Syrakus", 431 are broken. In other words, one out of every six breaks the rythm by division among two or more speakers. The only other figures I have been able to find regarding the verse of the poets referred to above, give for Ludwig one broken line in eight (Appelmann, 117).

In spite of the effect of the boldness of the enjambement in Lessing, the integrity of the verse could be maintained. He fails to do so by his use of the so-called breaking of the rhythm (Belling, Lessing 100). This, too, is the case with Sudermann. Only in those passages in which the recurrence of a well established pause at the end of the line would not offend, does Sudermann regard the verse as an inviolate unity. The presence of four, six and seven foot lines in blank verse is a proof that the iambic pentameter is not always a rhythmic unit. It can be elevated to a song, be felt as a musical unit like the couplet or simply regularly alternating thesis and arsis (cf. Minor, 227). In his treatise on versification, Matthews (8) follows the practice of many others (Saran, Minor etc.) in impressing upon the modern reader that poetry is for the ear, not for the eye. If tried out, probably the experience of many investigators would be that of Jacob, who writes (166): "Many times have I written out as prose some of the very finest passages from Shakespeare, and then asked my friends to arrange the verse into lines. Even after I had explained to them that the verse was iambic pentameter, very seldom were they able to put into each line the same words as written there by the standard editions. In hearing blank verse that is not end-stopped, I do not believe that any one is able to determine by ear alone where the lines begin or where they end." In a word, the rules of melody of blank verse are the same that obtain with respect to the first line of a couplet; but being disengaged from rhyme, or from couplets, there is an opportunity to make every line run into another, precisely as to make the first line of a couplet run into the second (Home 162).

Examples of rhythm-breaking are very plentiful. Almost every page has one or more to offer. *Arrotos* || *Und ich besprachen*, 22; *ihr kehrt* || *Nach Syrakus zurück*, 22; *Seine fünfzehn Jahre* || *Sind noch zu weich*, 22; *Wär' ich erst* || *Erwachsen wie*, 22; *Und meinen Gram* | *Empfang' ich heut'*, 23; *weshalb* || *Verräterischer Tücke*, 26; *An anderen* || *Schaut er vorbei*, 27; *an mir* | *Geh nicht*

vorüber, 27; *Haben wir* || *Umsonst sie*, 31; *Beschützt ihn nicht als Freund Artemidor*, 34; *Peitsche nicht mit Ruten* || *Die wunde Seele, die sich schon genug* || *Bestraft*, 34; *aus diesem Stein* || *Ein Klingen, nimm von meinen Lippen* || *Den Wunsch, dass dieses Tages Sonne, die* || *Dein Haupt*, 39; *dass der einz'ge, der* || *noch hergehört*, 41; *edler Vater* || *Und liebe Mutter*, 41 etc. etc.

IX. HIATUS.

Sudermann's avoidance of hiatus is excelled only by his avoidance of anapests. Of the latter I have no instances and of the former but few. This avoidance of hiatus is made possible by a very frequent use of elision (q. v.).

Hiatus in the broader sense is the collision of an end-vowel with an initial vowel (Minor, 178). From the time of the Greek Rhetoricians hiatus in the classical languages has been forbidden (Schlegel, 183), — except in seldom and lofty passages. Hiatus in this sense, Sudermann frequently employs, as in: *a*) a pronoun with vowel end and initial vowel, *sie erst*, page 9; *du unser Meister*, 9; *sie ins Netz*, 9; *du auch*, 12; *du einst*, 14; *sie in*, 16; *du allein*, 18; also with verse pause between them: *sie Und*, 20, etc., etc.; *b*) feminine article with initial, vowel as: *die Erde*, 11; *die Ebne*, 13; *die andern*, 18; *die Augenblicke*, 25; *c*) fuller vowels with initial vowel, as: *so erwürgt ihn*, 13; *so hier*, 17; *so unabwendbar*, 18; *d*) also diphthongal vowels with initial vowel: *wie ich*, 11; *bei ihnen*, 13; *wie im*, 16; *wie ich*, 20; and *e*) the collision of vowels and diphthongs within the word, as: *Gäa*, 10; *Balearenhand*, 18; *ausspeien*, 20, etc. Schlegel (182) remarks that, "*Es ist ganz etwas anderes, ob die Vokale in demselben Worte, oder zu Ende des einen und Anfang des andern Wortes beisammenstehen, und ob im letzten Fall die Sprache das Hülfsmittel der Elision und des Ineinanderschmelzens hat oder nicht.*" The use of the above mentioned cases of hiatus Schlegel permits (183), but speaks later on (183—184), "*von der üblen Wirkung unsres tonlosen e am Ende,*" and this evil effect is also noticed in such combinations as, *beengen*, *beurlauben* and *geirrt* etc. Minor (178—179) finds nothing objectionable in

these schemes and admits the juxtaposition of the same vowels, as: *da ass er, geh eh es kommt.* He continues: "*Anstössig ist im Deutschen nur der Hiatus im engeren Sinn — das Zusammentreffen eines abgeschwächten kurzen e mit vocalischem Anlaut. Goethe, der den eigentlichen Hiatus deutlich vermeidet, nimmt an dem Zusammentreffen voller Vokale keinen Anstoss, wie die folgenden Verse aus dem Tasso zeigen: je eher du zu uns zurücke kehrst, je schöner wirst du uns willkommen sein.*" Hiatus when referred to later, will be considered hiatus in the more restricted sense.

The following cases of hiatus are excepted by Minor (179), and are apparently not avoided by Sudermann save in some instances; *a*) pause in sense: *beliebte. Und,* 13; *Blicke, und,* 33; *Stimme — oder,* 95; *etliche — ob,* 101; *Sträflinge — unsträflich,* 111; *Hause — eine,* 123; *Jahre — all,* 127; *Kunde — ich,* 179; *Seite. Er,* 183; *zerfrässe — Argwohn,* 183; *Tode — und,* 191; *b*) from verse to verse; as: *Griechensohne ausspeien,* 20; *Zelte Aus,* 21; *beugte Ich,* 37; *häufe ob,* 55; *Peitsche Im,* 67; *könnte Um,* 82; *Markte Ein,* 93; *Hause Ich,* 93; *allzulange Uns,* 95; *Auge Erwarten,* 95. Other examples are: 101, 103, 105, 113, 121, 121, 122, 127, 137, 148, 149, 159, 163, 164, 169, 178, 183, 187. When the first verse ends with some mark of a pause the hiatus is even more justified, as: *Sonnengabe. Ich,* 24; *bitte! Unwürdiges,* 57, etc. *c*) and in the inflected adjective or pronoun before the substantive, as: *diese Antwort,* 18; *güterreiche Antlitz,* 25; *unsre Herrin* (*twice*), 31; *alte Hände,* 33; *unsre Herrin* 35; *seine eigne,* 85; *unsre armen,* 89; *seine Eingeweide,* 92; *sonnenklare Augen,* 95; *sanfte Arratos,* 108. Minor remarks that only the especially scrupulous write "*aus der tief' hervor*", and that different demands are made by different poets in reference to initial *h*) Sudermann, however, treats initial *h* as any other consonant, as: *rechte Hand,* 14; *meine Hände,* 15; *glutheisse Handel,* 46; *Seele Haus,* 58; an especially good example of this is: *hohe Herrin,* 56; and an interesting example is: *flüchtete hierher,* 35. Especially justified is hiatus in a broken line, when the initial vowel is spoken by the second character, as: *Altäre Und,* 31; *faule Und,* 108; *alle Arratos,* 165. In some instances this position in regard to hiatus is additionally fortified by a mark of punctuation at the end of the first speaker's passage, as: *wandelte' Ist,* 83; *der Blinde — Ich,* 178—179; or again strengthened by a verse-

end pause, as: *alle. Ich,* 113; *siegte. in,* 117; *Ja. Und,* 124; *meine. Und,* 160. Aside from *Hohe Herrin,* Sudermann exercised full liberty in: *die eigne, als,* 195.

Very rightfully Sudermann is careless as to hiatus from verse to verse. Still we have six instances of elision from verse to verse which are not in conformity with Sudermann's usual disregard of enjambement and rhythm-breaking. These cases, however, cast light upon Sudermann's striving, unconsciously perhaps, for realism. Four are elision of the *e* in the first person, as: *begehr' ich,* 46; *hass' Ich,* 66; *möcht' Auch ich,* 95; *Ich kenn' Ihn nicht;* another, *heut' in, heut' Und,* 20, is usually preferred elsewhere and the subjunctive imperative, *zieh' In Frieden,* 21.

I have been able to discover but three cases of hiatus in "*Der Bettler von Syrakus*": *meiner Liebe Inbegriff,* 10; *Diebe ums,* 69; *Stunde abgetan,* 69, while *Reue und,* 119 lies in the cesura and is excused by Minor (179). In the first German drama to be performed, "*Lady Johanna Gray*", Wieland attached no importance to hiatus. Many times there are two cases in the same verse, "*though some are mitigated by strong punctation*" (Sauer, 28, 29). This drama shows a total of 37 and a total of 55 from verse to verse, against Sudermann's 34 from verse to verse. Goethe, usually very strict in avoidance of hiatus, uses it freely from verse to verse, in *Tasso* 63 times, in *Iphigenie* 47 (Minor, 179). Klopstock in *Salomo* carefully avoids it, employing only one case, on the other hand, 30 from verse to verse (Sauer, 32). Lessing, according to Zarncke (38), pays close attention to elision, but does not avoid hiatus. This statement is explained and clarified by Minor (180), to the effect that Zarncke had in mind hiatus in the general sense and that Lessing everywhere elided unstressed *e* before vowels and even before *h*, not excepting the verse end. Strong punctation justified hiatus, however. Schiller, and like him the Swabian poets of the nineteenth century, employed or avoided hiatus according to their needs, while the Romanticists "*nämlich Tieck und selbst Rückert, erweisen sich sehr nachsichtig gegen den Hiatus*" (Minor, 182). Sudermann's treatment of hiatus is very similar to Ludwig's, with the exception of hiatus from verse to verse, but differs from Lessing's, who elided unstressed *e* at the verse end and before *h* to avoid hiatus. With Ludwig, strong punctuation breaks the hiatus, also hiatus

remains between inflected adjective or pronoun and substantive. Ludwig treats the *e*-ending of nouns according to needs and does not elide before *h* (Appelmann, 77—80). Kleist avoided the collision of like vowels, but in general did not shun hiatus (Minde-Pouet, 59). "*With Hauptmann hiatus is a linguistic-metric phenomenon,*" to quote from Krause (49—55). He was very careful in his verse to avoid hiatus; nevertheless we find in *Promethidenlos* (1885) out of 68 blank verses, four instances of hiatus in the body of the verse. In *Schluck und Jau* (1900), out of 1500 lines there are 20 instances of hiatus not excused by Minor. In the 2,500 lines of *Der arme Heinrich* (1902) there have been noted 31 instances of hiatus not permissible under Minor's liberal exceptions. Sudermann avoids hiatus from verse to verse 6 times in *Der Bettler von Syrakus*, while Hauptmann rarely does so. Like Hauptmann, Sudermann has no objection to the collision of an end vowel with *h*. As Sudermann's control over hiatus is more masterful than Hauptmann's, so, too, is his treatment more artistic than von Wildenbruch's and von Hofmannsthal's (Krause, 55). In respect to hiatus Fulda is still more careful than Sudermann and shuns vowel collision both in his *Novella d'Andrea* and *Der Talisman*.

The importance of avoiding vowel conflict even in prose was recognized and practised by Goethe, Platen, Scherer and especially J. Grimm. According to Johannes Schmidt (588), they partly intentionally, partly instinctively shunned hiatus in the majority of cases (Minor, 182). The best Greek prose, too, since Isocrates banned the hiatus (v. Hiatus, Meyers Konversations-Lexikon).

X. ELISION.

Elision is the dropping of an end-vowel before an initial vowel. Schlegel (184) has the following to say regarding elision: "*Wenn ein Vokal am Ende elidiert und der von ihm stehende Konsonant gleichsam an das folgende Wort gehängt wird (lieb' ihn, Gestad' erging), so vermehrt er den Wohlklang und Fluss der Rede.*

Die französische Sprache hat dies sehr viel, und verdankt diesem Verbinden der Worte nicht wenig von ihrer bezaubernden Sanftheit. Wenn wir es nur mehr hätten!" Sudermann elides one unstressed *e* in every nine lines approximately.

To Minor (174) the *e* in the singular of strong feminines seems indispensable. Our poet elides in *Sonn' entgegen*, 54; *Seel' und*, 49; *Stimm' erhob*, 69; *Stund' ist*, 73; *an deiner Seit' ein Bettler*, 142; *Ehr' und Einsicht*, 190; *Speis' und Trank*, 129; and the same on 137. Wieland says: *die Wonn'*, and *Rückert: Freud' und Erd'*, as Minor admits. Aside from Wieland and Rückert, Klopstock in *Salomo* (Sauer, 32) writes: *Wüst'*, *Trän'*, *Höll'* etc., in *David*: *die Sonn' heut'* (2) *Donnerflamm'* etc. (Sauer, 34), Lessing: *Flamm'*, *eine Falt'*, *zur Pfort'* etc. (Zarncke, 138), Schiller in numerous instances: *Erd'*, *die Reih'*, *Lieb'*, *Seit'*, *Höh'* (Belling, Schiller, 185 etc.) and Hauptmann who usually strongly favors hiatus from verse to verse, writes: *die Grott' Ist kühl* (Krause, 51).

No case of the dropping of the *e* in weak masculines, which Minor *"ungern entbehrt"*, has been noticed. Goethe (Belling, Fortsetzung, 4), however, writes *mein Nam'*, and that too before a consonant. The elision, on the other hand, of *e* in the singular of neuter nouns Minor passes over and thereby seems to condone it. Of this kind I have found two instances: *Das End' ist*, 99; and *Aug' und Urteil*, 184.

The elision of the *e* in the plural when the article or umlaut indicates the number, is permissible. I have noticed no case of this kind save one: *durch Feind' und wilde Tiere*, 116, where the number is not shown by the article. This is not offensive in this collective noun.

Unstressed *e* of the first person is invariably dropped in inverted word-order. This is permissible, is practised by all poets to avoid hiatus and is common in prose: *wünsch' ich, hoff' ich, wär' ich*, all on page 9, and on the same page *hab' ich* twice in the same line; *verständ' ich, dien' ich, and zähl ich* twice on page 10 etc. I have found no case of failure to elide and resulting hiatus, either in the first person present or preterit.

Although there is a different '*Silbengipfel*' in *braucht er* and *braucht' er*, Minor (175) claims the *e* is better retained. He fails, however, to discriminate in the degree of the offenses, between an hiatus and an elided *e* in the past tense of a weak

verb. Sudermann declared war on the vowel conflict and elided, as: *Braucht' er*, 13; *rührt' er*, 35, and even employs elision in *erprobt' ihn*, 12. There is little or no objection to these forms as Sudermann uses them. Mago is brought into Lykon's tent with his arms bound across his bosom. Even without the '*Silbengipfel*' accent *braucht' er*, the hearer would never, from the preceding narration of Mago's capture, judge *braucht' er* for a present tense. *Rührt' er* may seem open to objection on paper, but the hearer would rarely make a mistake even from the immediately preceding words, as: *Jüngst rührt' er seinen Donner*, or from the succeding ideas, as: *Dein Weib erprobt' ihn längst.* In some cases indeed, the poetic possibilities, nicely exploited, lend added charm. For example, the combination of a grammatically correct imperfect indicative and a vivid present in: *der Mond kroch ins Gewölk, Und Finsternis verzehnfacht' unsre Zahl*, 158; and *Dies hörend, wuchsen wir zu Götterkraft, Und spielend saust' ein Funkensturm ringsum*, 159; and better still an imperfect subjunctive and vivid present in, *Ist mir doch, Als quält' uns schon des Flötentons Gekreisch*, 38.

To avoid hiatus, Sudermann elides unstressed *e* before enclitic pronouns, as did Goethe (Minor, 175): *wär' es*, 50; *Ich kenn' ihn*, 14; *Ich folg' ihm*, 98; *ich brauch ihn*, 163; *würd' es*, 44 etc. Apocopation and elision do not form a too heavy syllable if the meter demands them, as: *wär's*, 15 *and* 50; *Ich lehr's dich*, 106; *Ich fühl's*, 127.

Elision may be noted, too, before the indefinite article, as: *wär' ein*, 20 and 49; *saust' ein*, 149; and before prepositions, etc., as: *heut' am*, 100; *schrei' aus*, 148; *heut' als*, 45; *leb' und, leb' Angst*, 58.

In general Sudermann follows, as to elision, in the steps of all the poets since Opitz, the last mentioned having introduced the apostrophe. A more detailed comparison of the author of *Der Bettler von Syrakus* with other poets may be found under hiatus.

XI. APOCOPE.

Apocope is the dropping of an end vowel before an initial consonant. Until Opitz, apocopation was practised with unconditional freedom (Minor, 173, 174). Such anomalies in elision prevailed with Hans Sachs and the sixteenth century, as: *dein Zung in, da wirz (wird sie) almal, and zessen (zu essen);* in apocopation, as: *znacht (zu Nacht), liessens (liessen sie) mich,* and the inclination of the article upon the substantive, as: *dRömer, dfersen, in dleng.* Opitz introduced the apostrophe and banished apocopation (Minor, 174).

This ban has not been unreservedly respected, still it has accomplished much. In Johanna Gray we find *seit'! Maria,* etc. (Sauer, 28), while Schiller makes frequent use of vowel consonant collision to reproduce *"der volkstümliche Ton"* (Belling, Schiller, 195 etc.). Goethe does not hesitate to say *kein' Phalanx Griechenlands* and *mein nam' bei deinem* (Belling, Fortsetzung, 4). "Von Kleist apocopates freely" (Minde-Pouet, 58). *"Ludwig verwendet sie auch gern, und es verteilen sich die 175—180 Fälle von Apokopen, die das Drama (Fräulein von Scuderi) aufweist, auf alle möglichen Wörter"* (Appelmann, 86). Unfortunately Hauptmann's verse has not been examined in respect to the frequency of apocopation. A somewhat hurried survey of *Der arme Heinrich* has shown me such instances of apocopation, as: *nach Knabenweis' sich, page* 9; *müd' doch,* 20; *Es wär' mir,* 29; *schrittweis' stetig,* 50; *seh' doch,* 52; *ich zieh' den Hut,* 54; *neue Lied' von,* 60; *Die Mär' von,* 150; *Dank' dir,* 51 and 58.

Sudermann's apocopation is in six cases open to criticism, as: *das Aug' nach innen,* 20; *Auf nackter Erd' mein,* 117; *Dein blindes Aug' verschlägt die Stimme dir,* 150; and the following line: *Nicht Ursach' Freund! Doch sag' ich ohn' Besinnen; ohn' Besinnen* again on 156. *Ohne Besinnen* is impossible in iambic verse without infringing upon some law of versification. With these compare Hauptmann's *Ursach' in Grund und Ursach' habt,* 37, and *deine Lieb', dein,* 66; also *Pfaff', noch,* 67. Schiller writes *Aug' zu,* and *Lessing ohn' dieses* (Minor, 174, Zarncke, 54). *Ursach* occurs once without apostrophe, 66.

In five verses Sudermann apocopates from line to line. These instances of apocopation, however, would probably be

the same in the middle of the line: *von Stund' Zu Stunde,* 38; *wär' Statt,* 82; *träg' Verschleudern,* 183; *heut' Mit,* 85 and *heut' Zum.* I have noticed but one instance where the *e* in *heute* was not apocopated or elided, page 47. With these compare Hauptmann's *tausend Jahr', Mönchlein,* 165 and *der alte sagt', Dass,* 108.

As observed in the preceding paragraph, the *e* in heute is usually apocopated, as: *Heut' vor,* 32; *heut' wie,* 58; *heut' gefiert,* 67; *heut' zum,* 119; *heut' nacht,* 170; *heut' man,* 172; also the *e* in *lange: lang' nicht,* 126; *lang' zu,* 158.

To reproduce the language of the military camp and of beggars the poet often drops the *e* before consonants in the first person singular, as: *nähm' das Schwert,* 22; *denk' mir,* 32; *Geb' mich,* 38; *ich hab' geschworen,* 65; *Ich denk' wie,* 66; *ich freu' mich,* 94; *Ich hab' dich,* 95; *Ich dank' dir,* 113; *ich hab' heut' Abend,* 130; *ich kenn' sie,* 177; *Ich steh' hier,* 183; *ich hab' genug,* 190; *also wär' zu sühnen,* 49.

Sudermann shows a minimum of the bolder forms of apocopation. The instances in the last three paragraphs above are not objectionable, while *das Aug', Ursach'* and *Erd'* sound perfectly familiar to thousands. *Ohn' Besinnen* is not to be pardoned.

XII. SYNCOPE.

Sudermann employs syncope, the dropping of a vowel within a word, at all times to serve his purpose. In *Der Bettler von Syrakus* we may observe syncopation.

This frequent use of vowel dropping has made possible the drama without anapests. To suit the needs of the meter, our poet employs both full and syncopated forms, as: *eigenem,* 11, *eigenen,* 94 and *eignen,* 17, *eignes,* 87; in verbs as: *Gedanken kommen, gehn und kommen wieder,* 37.

We owe the mild forms of present day syncopation to the good offices of Opitz. The sixteenth century mangled some words to an extent that bordered on a successful disguise, as in Hans Sachs: *herbrg (Herberge), jem (jenem), pfenng; köng,*

etc. (Minor, 175). The *a* is never dropped except in words which have a short form current in daily life. Sudermann writes *drum* on 21, 13, 103, 127, 16, 129, 135, 144, 149, 171, 181 (2), 192; *drin* 52, and *dran* on 45. Genitives are sometimes syncopated, as: *Volks*, 11, *Heers*, 33.

The dropping of the *e* or *i* is permitted if the syllable is not stressed or only slightly stressed. It is also permitted if no inflection is lost or if the consonants do not collide except liquids with liquids, nasals or mutes. The syncopation of the *e* in the infinitive or in the first or third persons plural is allowed, as: *ziehn* 9, *sehn* 19, *gehn* 37, *verstehn* 10, 19, *stehn* 25, 190, 169, 59, 118, *sehn* 3, 29, 152, 156, 89, *gehn* 57, 151, 152, 64, 69, *ausspeien*, 77, *zeihn* 49, *weihn* 49 etc., etc., also ininfinitives used as nouns: *Zutraun* 38, *Aufsehn* 45, *Misstraun* 50, 189, *Ansehn* 68, *Versehn* 74 etc. The *e* in numerous adjectives is dropped, as: *blindwüt'ger* 8, *staub'gen* 9, *blut'gem* 11, *Vieltausendfält'gem* 11, *güt'ger* 11, 37, *heil'ger* 26, *heil'gen* 43, *leid'ger* 38, *ew'gen* 26, *Vorfreud'ges* 37, *künft'ger* 38, *gnäd'ger* 39, *einz'ger* 41, *schuld'gen* 41, *Geschwätz'ger* 44, *ew'gem* 76, *Wackelzahn'gen* 136, also in *zu band gen* 46. Examples of the dropped *i* may be found in numerous instances in every act. Here belong also the numerous cases of syncopated *e*, as: *dunk'l* + inflected endings on page 10, 37, *ed'l* +, 41, 51, 65, 74, 80, 85, 86, *heitern* 12, *finstern* 25, *frevlem* 32, *erznen* 81, *goldnen* 85, 147, *gradaus* 170, *blinzl' ich* 74, *Sichrung* 4, 98, *Bewundrung* 151, *Wittrung* 64, 180, etc. The large number of syncopated participles deserve mention: *erwognen* 10, *beschworner* 10, *langversunkne* 11, *verflognen* 11, *vertraunde* 12, *verhaltnes* 21, 51, *verhaltnem* 44, *Niegewesnen* 26 (in the line below this syncopated participle we have the full form *Niegewesenen*), *Staubentsprossner* 27, *Unausgesprochnes* 40, *Vermessner* 42, *verhehlter* 43, *gefundnen* 49, *zerrissne* 57, *geborstnes* 57, *Leis hinwandelnden* 84, *wildgewachsner* 93, *gewohne* 99, *Abwärtsspähnden* 158.

In the treatment of *ander* Sudermann prefers to syncopate the *e* of the stem before *-en* of the ending in accusative singular in *andern* twice on page 69; but *andern* as genitive 70 and nominative plural 63. Otherwise he is consistent in the instances examined as *anderc* 46, *andrer* 53, *anders* 92 (adverb) and *andres* 67 (adjective) (Thomas 231).

The syncopation of the *e* in the stem and endings of *unser* is consistent in the large number of occurrences examined, as: *unsrer* 12, 17, 31, 49, *unser -m or -n* 17, 19, 20, 43, 68, etc.

Eigen is usually syncopated, unless followed by an unstressed syllable, as: *aus eigenem die heisse Sucht* 11, and *treu dem eigenen Gelöbnis* 94. The *e* is dropped to avoid anapests on pages 17, 47, 47, 49, 79, 85, 87, 92, etc.

"*Mehrsilbige Komparative werden erst durch die Synkope für den Vers brauchbar*" (Minor, 176). Several syncopated comparatives appear, as: *Gemeinrer* 25, *Schlimmres* 19, *Grössres* 29, 115, *Beredtres* 135, *weitre* 165, *bessrer* 169, *finstrer* 189. In two instances Sudermann has elected to drop the *e* of the stem, as: *gerechtrem* 24, *weitrem* 79 (Thomas, 231).

There is nothing in Sudermann's syncopation to offend. There are happily lacking such forms as Wieland's *ermüdten, bildt, entbehrlichs, o'r (oder)*, etc., and *Herder's ein'm, mein'm, überred't* and *ab'r*. Lessing uses *ledern(en), albern(en)* and *findt*, while Rückert writes *Nachbrin, beobacht(et)* (Minor, 175—176). Goethe and Schiller are more modern in syncopation. Ludwig's syncopation is very similar to Sudermann's (Appelmann, 87, 88); Hauptmann seems to have preferred anapests to syncopation, while von Wildenbruch and von Hofmannsthal employed syncopation frequently.

XIII. APHERESIS.

Sudermann in *Der Bettler von Syrakus* employs apheresis, the dropping of an initial vowel or vowel sound, approximately once in the average seventeen lines. Apheresis is confined with him to *es*, as enclitic and proclitic, and to *einen* in one instance. As in elision, syncopation and apocopation, his goal here, too, is to reproduce the language of everyday life under the influence of passion. "On account of the enclitic or proclitic nature of the personal pronouns they often in colloquial language suffer apheresis, syncope or a shortening of the vowel. If monosyllabic, the initial vowel, if dissyllabic, the unaccented *e* may drop out, as in the following examples taken from Hauptmann's *Einsame Menschen: man hält'n (ihn) sauber; aber was kann 'ne Magd; später kann ich'm (ihm); Ich muss Ihn'n sagen; Ich hab's schon*

The one form *'s* (for *es)* is now common even in the literary form of speech (Curme, 186, 187).

Es appears enclitically with *ist* 20 times, as: *ist's* 44 (2), 45, 110, 127, 155 (2), 159, 171, 173 (2), 176 (3), 187, 189, 192, 37, 31, 32. As expected, it occurs next in order of frequency as: *sei's* 88, 92 (2), 120, 124, 140, 162, 175, 182, 192,. With *du, es* is found in 8 instances, as: *du's* 38, 77, 89, 95, 98, 117, 147, 183. As an enclitic to *ich* seven cases have been noted, as: *ich's* 11, 38, 83, 108, 148, 160, 178. *Was ist's* have been counted apart from *ist's* in any other phrase and occur on 33, 53, 87, 186, 191, 192. *Scheint's* has claimed attention 5 times: 64, 71, 74, 112, 137. *Geschah's* appears on 55, 67, 74, 107; *sind's* on 24, 109, 151; *Wenn's:* 24, 44, 109; *War's:* 73, 76, 77, 92; *Sich's* 88, 113, 117, 156; *Wie's:* 67, 149, 171; *Er's:* 63, 64, 120, 121, 51; *wie steht's:* 45, 53; *Was tut's:* 11, 122; *wär's:* 41, 50, 88; *Gelüstet's:* 67, 151; *Gab's:* 71, 121; *man's:* 143, 180; *half's:* 190 (2); and, in addition to the above mentioned instances, *es* is also found a number of times in enclitic position with different words; as: *haben's* 12, *Was gibt's* 13, *wuchert's* 48, *wer's* 63, *kennt's* 90, *tät's* 100, *weisst's* 103, *Beliebt's* 110, *galt's* 120, *fühl's* 127, *weil's* 137, *verlangt's* 138, *will's* 140, *kümmert's* 141, *wird's* 144, *spräch's* 148, *heisst's* 157, *tat's* 160, *für's* 161, *hast's* 163, *ging's* 172 etc. Apheresis in the enclitic *einen* occurs once in: *Der Artemis 'nen Lichterkuchen opfern* 45. Minor (177) calls this affected. Schlegel made frequent use of such forms in his Shakespeare. If Schlegel approved so heartily of elision (Schlegel, 182), one may easily believe that he would have little objection to apheresis — inverted elision.

In proclitic association *es* occurs five times in the colloquial phrases *'s ist gut* 46, 52, 64, 101 and in *'s ist wahr* 105.

The history of apheresis furnishes an interesting material for the development of a more discriminating aesthetic evaluation. In Hans Sachs we find *mannsbild' (i)ch, (e)s will, an (i)m*, etc. To Opitz again must we doff our hats in gratitude. There is nothing in Sudermann's treatment of apheresis that is offensive. As has been shown by reference to Minor on the one hand and Curme on the other, vowel dropping in the manner discussed is a valuable asset to every poet and an infringment against no law of metrics. Apheresis seems to be expected and taken as a matter of course to such a degree that few have given it the proper attention.

XIV. SYNERESIS.

Syneresis, also termed synecphonesis and synizesis, is the union or drawing together into one syllable of two vowels that are ordinarily separated in syllabification, and its opposite is dieresis. "*Aus 'durch das' wird 'durchs;' 'aus 'bei dem' wird 'beim' schon in der Prosa (vgl. auch vorn, im, zum). Hans Sachs sagt 'wert' wir für 'werden wir'. Bei Lessing findet man 'zum' für 'zu den' (Plu.) im Henzi, aber auch in Prosa erlaubt er sich ähnliches; Goethe sagt 'in' für 'in den' noch in der letzten Fassung der Mitschuldigen ziemlich häufig. Rückert sagt 'bei'n Knechten' und 'neb'einander.' Im allgemeinen entscheidet auch hier der Sprachgebrauch und man erlaubt sich im Verse nicht mehr als in Prosa: aufm, durchn, ausm — kommen nicht vor*" (Minor, 177).

The average 12 lines will show one case of syneresis in *Der Bettler von Syrakus*. As we shall see, vowel union is almost wholly confined to those contractions of prepositions and articles current in daily life. The preposition *zu* contracts with *dem* to form *zum* most often, 46 times, as on page 12 (2), 17, 18, 31, 43, 47, 62, 63 (2), 65, 69, 80, 88, 99, 105, etc., etc. Next in frequency of occurrence is *in* with *dem* to form *im*, 42 times, as 10, 14, 16 (3), 17, 21, 25, 28, 29 (2), 43, 47, etc. *Zur* appears 26 times, as 9, 15, 16, 23, 25, 43, 53, 54, 67, 70, etc. *Am* is found 21 times, as 35, 38, 56 (2), 77, 88, 95, 100, 127, 147, 148 (2), etc. *Beim* has been noted 15 times, 17 (2), 43, 91, 116, 118, 121, 128, 130, 137, etc., and *ins* 12 times, 9, 10, 22, 64, 99, 105, 122, 134, 155, etc. *Vom* occurs 10 times, 24, 39, 49, 54 (2), 65, 116 (2), etc.; *ans* on 9, 113, 115; *aufs*, 19, 47; *ums*, 69, 181; *hinterm*, 82; *durchs*, 116 and *unterm*, 118.

Glorienhaft on page 39 is dissyllabic while *Iberien*, 76, and *Siziliens*, 135, are both tetrasyllabic and *Genius*, 149 counts three syllables.

XV. UNINFLECTED AND SHORT FORMS.

In Sudermann's use of uninflected and short forms there is nothing objectionable. He keeps well within the confines of precedent and at the same time exploits the possibilities of

accepted usage to the advantage of his verse. Where two forms, a long and a short, are permissible, we may find both, if the word be common enough to make a second appearance.

Occasionally we find an adjective before a neuter noun, as: *fröhlich Angesicht* 38, *plötzlich Zutraun* 38, *mein eigen Haus* and *heimlich Flehen* 42, *karthagisch Eisen* (2) 76, *ein harrend Weib* 117, *Glücklich Syrakus* (2) 148, *ein traurig Wohlsein* 175, *ein schreiend Volk* 181, *dein eigen Blut* 184 (v. Thomas, 230); also uninflected pronominal adjectives, as: *Welch Märchen* 35, *Manch Wörtlein* 80, *dies Haus* 129, *dies Wort* 152, *dies Bild* 25, *dies Eigentum* 25, *dies Bergtal* 16, *Dies Schweigen* 20, etc.; and the two together, as: *welch seltsam Ungestüm* 91.

As observed above, both long and short forms of the same verb may occur, as in the imperative: *Erst kränzet den Altar, dann kränzt den Thron; Erzähl! Erzähle!* 154; *Erzähl* (2) 117 and *Erzähle* 106; *Leb wohl* (2) 101 *and lebe wohl* (2) 25; *hör* 18, 29, 38, 121 *and höre* 40, 58, 89, 91, 96; *schweig* 12 and *schweige* 123; long and short forms of different verbs may appear on the same page: *Fordre, Blick, Jage* 28; *Hör, opfre, Fahre* 29; in the same sentence, as: *Schweig und zerre* 42; in the same line, as: *Send and Zucke* 37; the use of *siehe* is consistent in the sense of *behold* 22, 127, 176. Some pronouns, too, are used in both forms, as: *sein* 8, 88; *seiner* 32, 89. Also both forms of *viel* are employed, as: *Viele Der Boten* 169; *Der Fäden Gar viele* 9, and *von unsern Schiffen etliche — ob viele, ob wenig* 101.

Ursach occurs on 66 with no apostrophe as noted under apocopation. Nouns dropping the *e* in the dative occur too often in select prose to require any mention in Short Forms in verse.

Long forms occur seldom to the exclusion of a syncopated equivalent.

XVI. CESURA.

It is not my purpose to enter into a discussion of the relative merits of the various theories of the cesura. Little that is satisfying has been done in this field and Saran (214) was more witty than he may have intended to be when he said: "— *die Theorie hat sich schon früh dieser Begriffe bemächtigt, Regeln dafür auf-*

gestellt, und die Dichter befolgen — oder verletzen sie mit Absicht." Minor claims that, "*Da von der Cäsur nur dort die Rede sein kann, wo der Vers als ein Ganzes empfunden wird, hat Zarncke mit Recht dem Lessingschen Jambus die Cäsur abgesprochen*" (Minor, 211), while Morton (59) finds, "Cesuras near the end of the line are likely to be more emphatic than others, as we have seen, because of their relatively unusal position. These cesuras become vastly more emphatic when they come near the end of a run-on line." Appelmann (120) observed that, "*In der Tat gehen die Ansichten der Metriker über die Cäsur fast alle auseinander. Moritz* (1786) *urteilt anders als Grotefend* (1815); *dieser anders als Gottschall* (1870), *Belling* (1883), *Benedix* (1888), *Kauffmann* (*Vilmar-Grein*, 1896), *Saran* (1907), *Lehmann* (1908)."

In the present discussion of the cesura in *Der Bettler von Syrakus*, I shall follow the theory and practice of Bright and Miller (8—14). The cesura (cut) is a pause in the melody. An additional element in the melody is the end-pause after the verse, the primary structural unit. This pause-within-the-verse is not stationary. It may or may not coincide with punctuations in the sense and may occur twice (seldom more) and be lacking in some verses. The virtue of this pause lies in the fact that it may temporarily suspend the metric character of the verse. If the verse is iambic and the cesura occurs after the thesis, trochaic movement sets in until the original character asserts itself. If the verse is trochaic, the cesural pause after the arsis produces iambic movement (Minor 210—211). The best position of the cesura is, according to Minor (211), shortly before or after the middle of the verse, but the more manifoldly it divides the verse the more effective it is. Aside from his carried-over lines, Shakespeare owed most in the avoidance of rigidity to the agency of pause shifting (Matthew, 233).

In respect to the treatment of the cesura Sudermann is like Klopstock, who handled it quite arbitrarily (Sauer, 33). Since Lessing's verse lacks the peaceful movement necessary for the cesura, Zarncke (46) claims that *Nathan* has no melodic pause within the verse. He admits, of course, that there are verses of sufficient rhythmic independence to be read with some kind of an inner pause, but maintains that Lessing had no regard for the cesura, a fact shown by the word position. On page 47 he quotes from Schiller's letter of 1801 regarding *Die Jungfrau*

to prove that Schiller, too, did not know that the iambic pentameter claimed a cesura and an artistic treatment of the same. Zarncke (44) denies that the cesura can fall upon or behind the arsis of the first or fifth foot, and Koch (11) finds in *Tasso* 57 and 77 respectively, in *Die natürliche Tochter* 54 and 67 (Koch, 18). Like Goethe, Sudermann employed the cesura in the first and fifth feet. Again like Goethe, (Koch, 11, 18), he wrote a comparatively large number of lines with no cesura, but preferred the pauses in the second and fourth feet, or the third. In this respect the was like Grillparzer, though the latter's verse, generally free from enjambement and rhythm-breaking, is essentially different from Sudermann's (Swering, 66). Aside from the antique tendencies of word position as in *Penthesilea* and *Guiscard*, Sudermann is like Kleist as to the free movement of cesuras, and lack of cesura (Minde-Pouet, 51). Ludwig (Appelmann, 127) has a large number of verses which show a chief pause but on the whole his verse offers a great varietly in the use of pauses within the verse. Hauptmann employed cesura unconsciously without any fixed norm as to position and character. In his expressive verses of *Die versunkene Glocke, Schluck und Jau* and *Der arme Heinrich* cesura is pronounced when the verses are units, but cesura is lacking in those lines that possess break of rhythm. Fulda's lines have pronounced cesura in the majority of cases and prefer the pause before the fourth syllable. Von Wildenbruch's *Harold* prefers the pause after the sixth or fifth syllable, though many lines are broken. The majority of von Hofmannsthal's verses have no cesural pause (Krause, 66—67).

Sudermann employs occasionally a cesura in the first foot and in lines with both masculine and feminine ending, as:

Den Ruhm, der auch auf toter Stirne grünt, 10.
Blick auf! 'So wahr nur schmählicher Verrat, 12.
Nur du — verfremdet und in Gram gemummt, 46.
Nicht ich — ihr brauchet meiner Hände Freiheit, 15.
Und mir, der hohen Sinnes ausgezogen, 26.

The majority of cesural pauses occur after the second foot with verse-end either masculine or feminine, as:

Kann sein, O Herr! Versuch es zu ergründen! 9.
Euch Fremden Dank für hochgemuten Schutz, 163.

Der Tag erglänzt — Die Herzen schlagen höher, 46.
Die irgendwo an hoffnungslosen Ufern, 47.
Der Bettler, Herr, von dem ich Kundschaft bringe, 54.

Second in preference comes the cesura in or after the third foot, as:

Und setzt ihn auf sein Pferd. Doch hütet euch, 19.
In seinem Hausstand lobt man ihn und sagt, 70.
Die kühn begonnene! Verlass uns nicht! 166.
Von milden Sitten! Töten lässt er keinen, 70.
Wenn je die Nachtzeit zwischen Traum und Tränen, 25.

As might be expected, third in importance comes the cesura in or after the fourth foot, as:

Weglos ins Ungewisse. Oeffnet ihm, 167.
Doch scheint sein Trotz im Wachsen. Sag wie steht's, 45.
Der Erbe jenes Namens, den der Blinde, 173.
Ich zäune mir den Garten, drin mein Schicksal, 52.
Du sollst geopfert werden. Sieh dich vor. 128.

Of sporadic and infrequent occurrence is a cesura in the fifth foot usually accompanied by another pause, as:

Was spricht die Stadt von solcher Paarung! . . . Gutes! 70.
Klang so nicht meines Vaters Stimme — oder — 95.
Du, die du nicht den Kaufpreis wert bist, du, 32.
Den Wunsch, dass dieses Tages Sonne, die, 37.
Doch wenn du glaubst, dass ich den Schwachsinn, welchen, 106.

Sudermann has a large number of verses without cesura, as:

Und pflegte meines Grimmes Ungestalt, 122.
Mit einem kräftigen Mistjauchenwurf, 108.
Und ist des grossen Feldherrn rechte Hand, 14.
Vor eines leeren Thrones Stufen wieder, 167.
Wie der gefangene Polyp im Korbe, 13.

PART 2.

DIE DREI REIHERFEDERN.

I. METER.

The meter of *Die drei Reiherfedern* is predominatingly iambic pentameter with a free and frequent change to anapestic tetrameter. The whole dramatic poem is interspersed with lyric passages in which are found trochaic tetrameter, iambic tetrameter with occasional iambic hexameter, one heptameter and several verses of one foot. The one heptameter is found on page 63—64 and has feminine ending and one anapest: *Sonst Das war ein Stich! — Dem König Widwolf — Weg von seinem Leibe!* This line may be better read as an octameter with a pause between *Sonst* and *Das*. There are seventy six hexameters. A large fraction of this number has feminine endings and some have anapests. Page 29 has four: *Nach seiner Sehnsucht innerstem Gesetz gestaltet; Sich hoffen liess, dann plötzlich wurde sie lebendig; So trägt sie jeden Toten, der am Strand gelegen;* and: *Und lächelt immerzu, bis alle unten ruhn.* Page 26 has three: *Die Reiherfedern —; Und neuer —; Und immer —.* Several pages can show two, as: *Die Leiche — ; So komm* 48; *So lang es - -* and (47); *wer's will* (48); (53) *Und gibt's —; Auch mich —* 56; *So! Bitte —; Weil du —* 84; *Ja so —; Goldhaar —* 85; *Und ich —; That —* 86; *Was dir —; Das wär' —* 101; *In eitel Sonne —; Es dir —* 109; *Es ist —, Dein Haar —,* 114 *Zu diesem —, Auf dass —,* 123 *Plagt dich —, Er muss —,* 130 *O wäre —, Wie dürft —,* 138 *Ja Herr —, Weshalb , 143 Und zahlen - -, Die uns - ,* 151 *Mein Schwert - -, Will neu* . Other pages offering as few as one are 50, 51, 52, 57, 58, 59, 61, 62, 67, 71, 73, 79, 81, 82, 95, 97, 102, 105, 117, 120, 121, 139, 141, 142, 82.

Long passages throughout the drama may be found in iambic pentameter, especially in acts III and IV. Iambic tetra-

meter in longer passages may be examined on pages 113, 36, 134, 140, 144, 146, 148. On the following pages may be seen trochaic tetrameter 1, 77, 9, 78, 156, 108, 155, 108, 155, 156. Citations of anapestic tetrameter may be given in large numbers; a few are: 35, 33, 51, 28, 54, 146, 147, 154 etc.

The occurence of verses of less than four feet are numerous, as they should be in a drama of this nature. Only a few instances of each will be given. Those of three feet occur on pages 7, 8, 9, 10, 18, 25, 27, 63, 64, 68, 72, 73, 74, 102, 103, 106, 107, 117, 135, 156, 155, 136, 152, 154; of two feet: 7, 12, 13, 21, 32, 35, 36, 65, 72, 77, 93, 102, 107, 137, 150; those of one foot: 111, 141, 155.

As Schiller had a period of anapests – *Die Piccolomini, Wallenstein, Maria Stuart, Die Jungfrau* etc. (Zarncke 66, 72, 75) and also Hauptmann since 1900 (Krause 28), so, too, did Sudermann in the writing of *Die drei Reiherfedern* fail to avoid anapests. Krause's statement that the poet avoided anapests in this drama is not borne out by the facts as I have observed them (Krause, 28, 29). The following citations will afford examples of anapests in the second, third, fourth and fifth foot: in the line beginning with *So lang* — 48, *Und solcher* — 50, *Ich frage* — 50, *Ist dieser* — 50, *Und ist* — 50, *Da war's* — 52, *Das heilige* — 52, *Nie Fremdling* — 54, *Nie wird* — 54, *Na, Bruderherz* — 61, *Des eigenen* — 81, *In spähender* — 83, *Von deinen* — 100, *Der leise* — 100, *Du sollst* — 114, *Heiligen* — 137, *Doch was* — 32, *Und für* — 29, *Du bist* — 25, *Ich treibe* — 24, *Vielleicht* — 23 etc. Anapests also occur in hexameters, as *erduldeten* in last line on page 50; in iambic tetrameter, as *auf unsern* 134 etc. The one heptameter also has an anapest *War ein* 63—64. There are two anapests in the last verse on page 58.

In the anapestic tetrameter direct attack (Bright and Miller 79) is often resorted to, as in the following instances: *Will mir* 9, *Bernsteinkönigin* 22, *Sich und* 22, *Mit den Wolken* 35, *Wollte das* 93, *Ohne Gewähr* 93 etc.

"Catalexis is the cutting off of the final unstressed syllable or syllables of trochaic and dactylic verses. On account of the preponderance of masculine rhymes almost all trochaic rimed verse is catalectic" (Bright and Miller 81). Although Sudermann has a large number of feminine rhymes yet he employs catalexis

often in trochaic verse for masculine, as on pages 8, 9, 77, 78, 79, 134, to alternate with the feminine.

The anapestic tetrameter permits a liberal use of dissyllabic feet. These are so frequent in occurrence, that no citations are necessary (cf. Bright and Miller 21). This verse, too, very frequently assumes the form of the XVII century lyric, namely, the first foot an iambus and the last foot a third peon (Vilmar 195, 143), as: *Und hat mir auch im Gedanken an Keile; Und hab' ich in greulicher Langeweile* 28; *Mir leuchten! Hebe vom Auge den Schleier; So bitt' ich lasse dein Antlitz freier* 35; the first three stanzas of the speech of *Die Königin* on page 54 and elsewhere in large numbers.

II. RHYME.

In the proceedings of the Berlin Academy, 1851, Wilhelm offers a host of examples to prove that rhyme was used in the oldest Latin poetry and even in classic Latin (cf. Gummere, 53). Though not systematically employed, it is found in isolated instances in Homer, Sophocles and Aristophanes (Schneider, 22). In mediaeval Latin and in the literature of the Provençal it was indispensable. Among Germanic peoples it appeared in Anglo-Saxon in the VI century, in the Edda VII century, and in High German long before Otfried, who first in the IX century employed rhyme consistently (Schneider, 24). It appeared early in the popular poetry of all peoples. Few rhymeless productions survived in the popular memory, except larger dramatic and epic works. Rhyme, therefore, *"darf keineswegs als bloß zufällige Zutat, als eine entbehrliche Ausschmückung rhythmische Verbindungen, sondern muß als in unserem Sprachorganismus begründet, mithin als notwendiges Ergänzungsmittel und wesentlicher Bestandteil deutscher Dichtungsform angesehen werden"* (Schneider, 21).

During the Middle Ages rhyme became most perfect. In the XVI century impure standards were followed and Hans

Sachs does not hesitate to rhyme *a* : *o*, *a* : *e*, unstressed *e* : *i* *(ungewitter: mit dir)*, unaccented *e* : *o* *(vater* : *gubernator)*, *das* : *maß; himmel; im* : *bin; nam* : *dran*, etc. Due to Opitz' teaching and practice, license in the use of incorrect rhyme was restricted; nevertheless the XVII century left much to be desired in this respect. Goethe and his century made great progress. In his best songs, however, Goethe still falls short of the mark set up by the Middle High German poets. He rhymes *lettern: vergöttern, freudvoll* : *leidvoll, betrübt* : *liebt*, also *i* : *ü, e* : *ö* etc. In the quantity of vowels he rarely errs, but Schiller pairs *sarge* : *marke, rosen* : *genossen, küsse* : *süße*. The purest rhymes are to be found in Platen and the works of the translator Gries. They observe strictly the quantity of vowels but mate *i* : *ü*, *e* : *ö*. Besides these impure vowel rhymes Rückert tries to make unstressed *e* assimilate long *e*, and long vowels short ones. *"Darnach ist die objektive Forderung eines ganz reinen Reimes für unsere neueste Dichtung nicht aufrecht zu erhalten, sie würde mit zu schweren Opfern erkauft. Schon W. Grimm, Kunow u. a. haben darum geraten, die Anforderungen herabzustimmen. Es geht mit der Reinheit des Reimes ebenso wie mit der Quantität: wir verlangen wohl, unser subjektives Gefühl befriedigt zu sehen, aber dies Gefühl ist nicht mehr so fein wie in der Blütezeit der mittelhochdeutschen Dichtung* (Minor 362—364).

In the dramatic poem *Die drei Reiherfedern*, Sudermann employs both masculine and feminine rhymes. Aside from the couplet, he uses to break what might prove monotonus, various rhyme schemes, as: *abba, abab* most frequently, and also *abacbc, ababccb, ababcddbc*. Throughout the play few lines are used without rhyme but with a purpose. Examples of rhymeless lines are: *Ob ich ihn weiss* 13, *Den Weg zum Tod* 13, *Das ist dein Weg* 13, *Und bringe sie her* 13, etc., *Was begehrt ihr?* 77, *Das durch die Zweige quillt* 72, *O läg' die meine nicht so fern von hier* 54, etc., *Das tu'! Solange du mich brauchen kannst; So lange bin ich da . . . Doch wenn du sagst* 99. In the last verse *sagst* must have been written for *magst* which could probably have been used first in the preceding verse. *Canaillen* rhymes badly with *Galgen* 19.

Like Goethe, Schiller, Platen, Gries and Rückert, Sudermann mates clear with indistinct vowels, as: *zerschürft* : *wirft* 8; *Stündlein* : *Kindlein* 11; *für* : *mir* 26; *Blick* : *zurück* 75; *Tücken: Blicken* 78; *richten* : *flüchten* 99; *Küssen* : *Gewissen* 130 etc.;

stähle : Seele 9; *Nähe : wehe* 18; *hängt : denkt* 37; *hegst : trägst* 90; *hier : her* 18; *schüren : frieren* 73; *Verzicht : kriegt* 86 etc.

Aside from the monosyllabic couplets, Sudermann, like Platen and Rückert (Minor 365), syncopates to form masculine rhyme, as: *Sohn : Drohn* 12, and elides, as: *Schwert : werd'* 12 (in the same paragraph). *"Bellermanns Behauptung, dass die Träger des Reimes nur die Haupticten seien, ist den Tatsachen gegenüber nicht aufrecht zu halten: sogar der Nebenakzent ist im Reime häufig genug"* (Minor 353). *"Der Reim aus Lenore, morgenrot : tot ist ebenso ohne Anstoss wie Finsternis : gewiss"* (ib. 360 bis 361). Sudermann employed *Morgenrot : tot* 7, *Gewiss : Finsternis* 69—70 and many others, as: *Meilenstein : sein* 8; *Bahn : untertan* 8; *ich bin : Königin* 137 *etc., also König, er : hierher* 127; the auxiliary is rarely used in rhyme, except *nicht fasst : verlassen hast* 113—114 and *beladen hast : deiner Last* 133—134. Unstressed *e* seldom rhymes, as 57, 114.

In the majority of feminine rhymes, Sudermann mates clear with clear vowels and dim with dim vowels, as: *letzte : setzte* 30 and *Lüge : Gefüge* 14. In feminine endings as well as masculine, however, clear and dim vowels rhyme, as: *wissen : müssen* 107; *küssen : Gewissen* 130; *Hütte : bitte* 137 etc. These instances are in an unobstrusive minority. More than one word may stand in the rhyme also, as: *umblüht dich : gütig* 79; *heiss' ich : fleissig* 10; *weisst du : reisst du* 101; *narrst du : starrst au* 109; *darfst du : unterwarfst du* 78; *Vom Vater : da trat er* 125; *denn tat er : deinem Vater* 125—126; also *Angst* rhymes with *Angst* (and *drangst*) 77, 78, and *magst* with *magst* 70, 71. In his *Divan* Goethe uses *überall an : schall an, lau, stört : aufhört, erzklang : herz bang,* and Rückert rhymes *Gesanges : lang es, Sommer : komm er* (Minor 367). With Lessing repetition of the same yhyme word is not simple carelessness but artistic purpose (Minor 373). Sudermann is rigid in his purpose to avoid too stereotyped rhymes in a trivial sense, as: *Schmerzen : Herzen, liebe : triebe, Sonne : Wonne, Jugend : Tugend, Brust : Lust.* Only in a few instances is a proper name or title used in rhyme, as: *Herr Majordom : Strom* 42—43, *Calestin : ihn* 73, *Calestin : niederknien* 103 etc. (cf. Minor 354).

The employment of extended *(erweiterter)* rhyme is very frequent (Minor 369). When the consonants immediately preceding the arsis of the rhymed syllable also rhyme, it is called

rich rhyme (Schipper defines rich rhyme differently, 273), as: *Träber : Gräber* 8, *in der Schlacht : welcher Schlacht* 21 (rhymes also with *gedacht*), *selbst gebändigt : verlebendigt* 28; also polysyllabic rhymes in *extension* (Schipper's Extended Rhyme 274), as: *bedacht : gemacht* 8, *ungenannten : ungekannten* 8, *nicht hier : ich dir* 13, *glitzernden Fand : Dünensand* 14, *ganz und gar : Bluthund war* 19, *geschehn : wiedergesehn* 19, *Gequerle : prächtige Kerle* 20, *Gewissen : Melissen* 21, *verwaist : durcheinanderschmeisst* 22, *ertragen : erschlagen* 23, *geblieben : getrieben* 24, *gewohnt : ausgelohnt keine Ruh'* 25, *gezuckt : gespuckt* 28, *Gänge fegen : gelegen* 29, *eine Schwere : ew'ge Leere* 32, *dir gut : schweigender Glut* 33, *ihr vereinen : dir erscheinen* 33, *verwächst : verhext* 35, *Stunde kamst : Seele nahmst* 40, *mein Lieber : ein Fieber* 41, *geschenkt : gelenkt* 42, *erhebe : vergebe* 45, *geweidet : bekleidet* 48, *zu brechen : zu sprechen* 87, *bebenden Munde : sinkenden Stunde* 54, *meine Würde : eine Bürde* 87, *lachendem Munde : zuckendem Grunde* 92, *verbargst : verargst* 99, *genesen : gewesen* 154, *der sauber : der Zauber* 153—154, *eine Puppe : deine Suppe* 147 etc.

No instances of *"broken rhyme"* (W. Grimm) have been noticed (Minor 371). Rhyme breaking in the sense of Wolfram (Parzival VI, 1736) is fequently resorted to in order to meet the needs of the drama (cf. Minor 355—357). From Hans Sachs through Schiller to Wolff it has been employed intentionally with an artistic purpose. It consists of ending a sentence with one rhyme word and carrying the other over into the next. The first four verses on page 10 illustrate rhyme breaking admirably. In the mixed rhyme scheme, *Die Begräbnisfrau* first stops the rhyme, then *Hans Lorbach* follows to finish the scheme and also to break the last half. Also between so: *Totenstroh* 12, *laufen : raufen*, and *fand : Bernsteinland* 15 and numerous other instances. The rhyme scheme, too, may be broken by long pauses as *Verfluchtes Weib : Schattenleib* 34—35, 65 etc. From scene to scene, also, the rhyme scheme may be broken, as from scene 8 to 9: *vernommen : gekommen* 25; scene 3 to 4: *gute Nacht : bedacht* 74; scene 7 to 8: *vielleicht : umstreicht* 86; scene 8 to 9: *hoffen : betroffen* 127.

Closely associated with rhyme is verse-end. In *Die drei Reiherfedern* Sudermann prefers masculine to feminine in the ratio 3 : 2. Due to the exigencies of rhyme the unstressed final syllable is rarely heavy. Like Sudermann, Fulda in *Der Talis-*

mann used both masculine and feminine rhymes, while in *Die versunkene Glocke* Hauptmann employed masculine throughout, save in two verses (Krause 48).

III. HOVERING ACCENT.

On account of the free change of meter and the use of anapests, hovering accent does not play the rôle that it did in Der *Bettler von Syrakue* Nevertheless, full use of it is made occasionally when the exigencies of the verse demand it. The degrees of offense have already been discussed under Hovering Accent in *Der Bettler*, and here only classified data will be given.

Unstressed *e* and *i* are most frequently accented as follows: *altbackénen* 8, *loderndém* 11, *neunschwanzigen* 22, *Reiherfedérn* 26, *unerforschliché* 30, *zögerté* 32, *unglückliches* 52, *Wärterín* 56, *tückischfrevelndé* 57, *jauchzénd* 64, *schmutzigén* 65, *Dienendé* 86, *Siegendér* 88, *lachendén* 89, *hinterstén* 94, *blaustarrénden*, 95, *einzigé* 98, *Geberín* 99, *Sterbendén* 99, *Nestlingén* 111, *Ewigé* 114, *glaubendé* 128, *zweifelté* 130, *klopfendém* 136, *Säumendén* 133, *Bräunlichér* 145, *értwuchs* 112, *sorgendés* 148, *lautersté* 148, *weiseste* 149, also the *i* in *-lich*, as: *feierlíchster* 57, *jämmerlíchster* 53, *jungfräulícher* 102, *Frühabendlícher* 147; the *i* in *Königín* as *Königín* was most frequently stressed (except in anapestic verse) as 53, 57, 59, 65, 70, 87, 126, 137. On page 57 and 114 we have two couplets rhyming on unstressed *e*.

The syllable bearing the secondary accent in verbs is seldom made to carry the ictus, as: *auflachend* 130, *frohlocken* 102, *nachtastend* 51, *Totschlagen* 16, *anschauen* 14, *aufstehen* 113 to rhyme with *gehn*. In adjectives secondary stress is occasionally changed to primary, from *á à* to *à á*, as: *Freiwilliger* 8, *lichtgoldenen* 12, *kohlschwarz* 29, *wegmüde* 54, *selbsteigner* 57, *Treulosen* 100, *wildjunger* 147 etc.

In nouns a secondary accent is only rarely increased to primary, as: *Totengräberlein* 11, *Lumpenpack* 11, *Stiefbruder* 40, *Anbetung* 59 etc.

Although the following verse rhymes with a pentameter I have assumed an anapest to prevent what would otherwise prove a most jarring case of hovering accent:

Genug! Ich reite, mein Glück zu finden 99.

IV. CONFLICT BETWEEN METRICAL AND SENTENCE ACCENT.

The employment of a large number of anapestic verses in which the ictus has more play to shift, and the use of different feet relieve *Die drei Reiherfedern* from an excess of conflicts between meter and verse. Of those spaced words noted, all but a few receive the stress, as they should. The following are spaced and unstressed: *die* 77, *ein* 148, (2) 111, *zu* 99, *dort* 147, a percentage of about 30 of the total number.

As pointed out in my discussion of this subject in *Der Bettler*, articles without demonstrative value, prepositions and conjunctions may bear the ictus, without giving offense and no stressed word of this kind will be cited here, as *und* in the first foot of a trochaic line (8, 9).

In the following line; *Was gab ich drum, könnt' ich mit einem Sprunge* 11, *könnt'* is emphatic and not *ich* wihch receives the stress. In the verse that follows, a break is occasioned by a pause between scenes. (P. W.) *Du bist toll!* — (H. L.) *Zu spät! Nun hat es begonnen.* This line is evidently supposed to be iambic pentameter and both *Du* and *toll* should be stressed. *Dünket*, the long form, follows *dünkt*, the short, and *es* receives the ictus in this verse, *Und mich dünkt Herr, da dünket es Euch recht* 40. The *e* in *dünket* syncopated and apheresis in *es* would give a tetrameter, but a much more pleasing verse. *Zu* receives the ictus as does *des* to the disparagement of *uns*, the most important word in: *So redet zu uns des Besiegten Knecht* 67. *Zu* proves to be disturbing especially when followed by stressed *dich* in this verse: *Komm her! Komm zu mir! Setze dich! Nein, hier!* 99. The verse that follows shows an article stressed that may, from the ethos of the passage, be considered to have demonstrative value. This, however, I think wholly unlikely. As an article, it is too weak to follow the heavy syllable *Mann: Herbei. Mann der gerechten Sache* 131.

Die drei Reiherfedern is remarkably free from those inconsistencies in logical accentuation and verse stress, usually occasioned by strict adherence to one rhythmical scheme.

V. ENJAMBEMENT.

The verses in this drama are units. Enjambement, however, is employed to break what otherwise might prove to be a monotony serious enough to rob the play of its charm. Sudermann never allows his unbroken lines to advance too far without introducing the levelling process of straddling. This takes place most often and to the best advantage in blank verse. The instances of enjambement are not numerous enough to interfere with the verse as a unit and are of a milder nature as a whole.

No cases of the division of a compound or the separation of a preposition from its noun have been found, except *aus Traum Und Lächeln* 75. Enjambement is quite rare in the last two acts.

Genitives are separated from their nouns on 32: *mit seiner Glieder Gelenkem Fange, in ein Fieber Des Redens* 41, *Des Blutes Zornrausch* 56, *Ein Wiederschein Des eignen Fühlens* 81, *das Gewicht Des Menschentums* 82, *alles bösen Der Welt* 85, *dem Gehege Der Wohltat*, and an adjective from its noun: *meiner Ungeduld Seid nicht gram* 79.

Verbs are separated from their subjects as follows: *denkt Wohl mancher* 37, *drängt Das Volk* 42, *sein Siegeslauf Ist* 49, *also brüstet Er* 80, *Was geht Die Heimat* 102, *scheint Die Halle* 104.

The verse-end cuts verbs from their objects as follows: *tragt Euren Leib* 36, *schmiege Dich* 56, *Rüstet Ein Heer* 79, *du lernst Es nie* 82, *du warfst Die Betten fort* 84, *Ich kann Den Ton* 85, *Umstreicht Die Nase* 86, *erdrücken Die Blüten* 90, *neigen Sich* 90, *diesem gibt Mein Herz* 101, *sehn' ich Mich* 101 etc.

Adjectives are divided from their nouns as follows: *gewissen Schmackenden Blick* 21, *der wunderschönen Bernsteinkönigin* 22, *wahre Reiherfedern* 26, *in toller Vermessenheit* 34, *eine rauh behaarte Gewaltshand* 38, *der geschickte Maulheld* 50, *stillen Nachblick* 58, *grauen Angesichter* 78.

The above cases are those involving somewhat harsh enjambement. The following are very much milder, object and verb being separated, as: *Die Profession Erkennt man* 20, *selbst den Tod Bezwingt* 33, *seinen Teil Bekommen hat* 55, *Wache Hältst du* 95, *Die Sache Vernahm* 95 etc.; also the

following *und will Seinen Frieden haben* 10, *Ein Bannstrahl gelben Lichts Zuckt auf* 34, *willkommner Gast Ist* 40, *Ein Sonnenwind Streicht* 102, *Mein Leib Verwelkte* 152.

A participle is very seldom separated from its auxiliary, as: *von dir erzwungen Hab' ich* 32.

VI. SUBORDINATION OF THE VERSE.

The action of the dramatic poem, *Die drei Reiherfedern*, does not demand frequent division of a verse among several speakers. In this respect the verse is comparatively seldom subordinated for dramatic purposes. Only every thirteenth line is broken by a change of speaker. In *Das Fräulein von Scuderi* every eighth verse is divided and in *Nathan* every fifth one (Appelmann 117). Ludwig divides 363 verses between 2 persons to Sudermann's 137, 39 among 3 to Sudermann's 52, and 2 among 4 to our poet's 9. The figures for the last two cases are surprising if Appelmann counted one character's second participation in a verse as 2 persons, as in the case here.

Sudermann endeavors to preserve the integrity of the verse as a unit. Only in a few instances, chiefly in rhymed pentameters, does he break the rhythm by carried-over lines. The anapestic tetrameter and trochaic lines best maintain a verse structural unit. This characteristic of the drama is well suited to its lyric nature in the land of symbolism. The following instances illustrate rhythm-breaking in this drama at its worst: *Es loht In dir gedämpfte Kraft* 28, *So bitt' ich, lasse dein Antlitz freier Mir leuchten* 35, *. . . ihr Leib verweht, verwächst Mit den Wolken* 35, *Es hängt An dir dein eigner schlafmüder Arm Schon schwer genug* 37, *An euren Thoren Drängt man sich früh* 41, *Verrat An deines Wesens Heiligtum* 53, *Legt eure Schriften Nur hin* 82, *Du bist seine Beute Ganz so wie ich* 100, *Wir beissen blind um uns 'rum* 150, *Ei, steht es so mit euch, Ihr Herrn?* 80, *Alles drängt nach einem Herrn* 42.

Pauses between scenes may or may not be long to break the the verse-rhythm. The verse unit suffers a bad break, however, by the pauses indicated in the stage directions, as: 17, 18, 25, 31, 34, 45, 47, 63, 70, 95, 127, 131, 132, 134. These pauses are especially long on pages 95 and 131.

VII. HIATUS.

For references to other poets and all definitions, see Hiatus in *Der Bettler von Syrakus*. Here only the hiatus of unstressed *e* before an initial vowel will be considered. Stressed *e* as in *je ein* 71 is everywhere very properly retained, and other vowels as *ja im* 15 are never elided. Furthermore, unstressed *e* standing before *h*, as: *beiseite haben* 16, *hohe Herrin* 66, will not be considered hiatus. I have noted every instance I have been able to find. Those cases extending over a comma are not offensive; those in which a stronger mark of punctuation appears, are permissible.

In *Die drei Reiherfedern* there are almost three times as many instances of hiatus between verses as within the verse. This is occasioned by the rhyme schemes in which feminine endings play an important part. On page 52, *geschähe* is followed in the next verse by *Da*, and *nähe* by *und*. To avoid hiatus after *nähe*, which is followed by a period, the *e* would have to be elided and so, too, in *geschähe*, to preserve the rhyme. It is the exceptional case in which a hiatus follows each word of the couplet, as: *Sinne* and *beginne* on page 74. *Und* calls for a comparatively large number of vowel collisions, as: *heute Und* 26, *Masse Und* 28, *Hiebe Und* 28, *beuge Und* 33, *Paarte Und* 38, *Nähe Und* 43, *trage Und* 51, *Nähe Und* 52—53, *Leibe, Und* 54, *bleibe Und* 56, *Mitte Und* 79, *Herde Und* 71, *Tische Und* 61, *habe Und* 57 *etc. Other cases are: Gartenzaune Ein* 8, *Leere, Ein* 32, *erwählte Ein* 51, *Gedränge, Ich* 43, *erhebe Ich* 45, *Schilde Ich* 50, *beginne, Ich* 74, *Seele. Ich* 9, *erbarme unter* 10—11, *kose! Erst* 17, *Misstraue! Ich* 29, *bange, Als* 39, *würfe Ihr* 42, *Krone Ihr* 48, *Frage An* 51, *schreite Auf* 53, *zwinge, Ist* 54, *Stunde An* 77, *Sinne Du* 74, also on 56, 57, 58, 64, 86, 138, 140, 121 (2), 125 (2), 132 (2), 108 (2), 116 (2), 118 (2), 107 (2), 93 (4), etc., etc. Also hiatus between last vowel of one speaker and the first of the next speaker occurs, as: *horche.* Also 41, *lache Und* 82, *Stunde! Ein* 105—106; the words may be further divided by the verse pause, as: *Alle Ob* 65—66.

Due to the frequent use of elision, hiatus within the verse is of less importance than that from verse to verse. The following

will illustrate hiatus found elsewhere than from line to line: *Beine aus* 7, *folge als* 9, *eine Insel* 13, *Sturme uns* 21, *Schöne ist* 22, *bei eines* — 27, *erste ins* 34, *Seele eingeborne* 38, *Heldenseele ein* 53, *Weibe auch* 57, *Hände in* 62, *Tropfenweise in* 78, *Räte und* 81, *liebe und* 81, also 96, 98, 110, 113 (2), 114, 130, 134, 137, 145, 149, 152, 153, 156, 132 (2), etc.

Hiatus has been observed once in the average twenty-one verses.

VIII. APOCOPE.

In *Die drei Reiherfedern*, Sudermann employs apocopation on the average once in thirty-eight verses. By far the most cases occur in the use of those verbs most current in daily life. One sixth of the total number is occasioned by the exigencies of rhyme, as: *kurier'? Wo,* (rhyme, *mir*) 12, *werd' Weisst* (rhyme) *Schwert*) 12, *find' Bis (sind)* 17, *Ruh', Des (du)* 26, 150, *thu'! Vor (dazu)* 29, *verlier', Wo, (dir)* 33, *heut' Verzagenden, (gebeut)* 52, *Wär' Gang, (ungefähr)* 116; also apocopation from speaker to speaker, as: *Wart' Doch* 70, *wollt', du* 80, etc.

The apocopation with nouns appears only in a few isolated instances, as: *Volksgedräng' zu* 39, *Herd' gesessen* 49, *Hals' verblutet* 122, *Haus' gebliben* 137, *Jung'! Die* 141, *Ruh', für* 114.

Vowel-dropping occurs mostly with verbs before pronouns and articles, as: *glaub' dir* 27, *fürcht' sie* 29, *stürz' mich* 43, *läg' die* 54, *hab' sie* 60, *lass' sie* 62, *frag' dich* 67, *schau' dich* 83, *hab' dich* 83, 98, *hab' sie* 109, *hau' sie* 85, *fürcht' mich* 85, 124, *lach' dir* 87, *hol' sie* 109, *versteh' dich* 116, *nehm' dich* 126, *schlag sie* 132, *schau' dich* 152; less frequently in other connections, as: *Hab' Dank* 41, 134, *sucht', dass,* 60, *steh' noch* 63, *wär' der* 86, *zieh' mit* 90, *bitt' Herr* 94, *thu'! Solange* 99, *glaub' daran* 128, *wär' man* 110, etc.

In other connections apocopation is less frequent, as: *müd' geworden* 36, *Gut' Nacht* 85 (2), *Schön Dank* 119, *grad' so* 124, *heut'* in various phrases on 37, 50, 74, 90, 106, 109, 121, 134. *Ohn' Begier'* 99 is not to be condoned though Lessing used *ohn' dies* (Minor 174).

IX. ELISION.

In *Die drei Reiherfedern* Sudermann employs elision on the average once in nine lines. I have noted seven cases of elision from line to line. The purpose of vowel dropping is to avoid hiatus and reproduce the language of everyday life.

The following instances of elision of unstressed *e* of nouns have been observed: *Sünd' und* 11, *Würd' und* 52, *Stimm' in* 53, *Stund' uns* 58, *Ehr' und* 114, *Lieb' und* 154, *Gnad' um* 154, *Aug' um* 46, *Aug' in* 51, *Aug' und* 110, *Au', aus* 114, *Aug' ein* 101, *Waff' und* 64.

Two cases of the elision of final *e* from prepositions before nouns are objectionable, as: *Ohn' Anspruch* 99, *Ohn' Unterschied* 111.

Elision also occurs relatively frequently on end-*e* of adverbs, as: *leis' im* 54, *leis' ein* 133, *lang' in* 107, *blöd' und* 87, *heut' an* 40, *heut' und* 125, 152, 103, *heut' auch* 103.

In over half the total number of instances elision occurs between verb and first personal pronoun in inverted order, as: *streck' ich* 7, *sitz' ich* 8, *steh' ich* 8, *harr' ich* 8, *heiss ich* 10, *Oeffne' ich* 10, *bring' ich* 11, *Dien' ich* 11, *gäb' ich* 11, *könnt' ich* 11, *Erblick ich* 11, *Betast' ich* 11, *Zeig' ich* 13, *mach' ich* 13, *werf' ich* 14, *tu' ich* 16, *geh' ich* 17, *schon' ich* 17, etc. Elision also appears before other personal pronouns in nominative and oblique cases, as: *wär' er* (2) 67, *spräng' ihm* 67, *hab' ihn* 68, *bitt' euch* 15, *find' ihn* 11, *komm' ihm* 66, *kenn' ihn* 133, *dank' euch* 132, *möcht' ihm* 130, *säh' er* 113, *würf' er* 112, *hab's* 21, *wag's* 26, *hab's* 27, *tu' es* 45, *nehm' es* 48, *tadl' es* 75, etc. Elision, too, is employed in the imperfect of weak verbs before *er*, as: *steckt' er* 11, *weint' er* 60; they occur, however, very seldom. Also with verbs before initial vowels in other constructions, as: *Dien' und* 8, *schweiss' und* 9, *hab' in* 14, *find' einen* 28, *seh' am* 35, *hing' an* 39, *willigt' ein* 42, *tu' ein* 82, *zünd' ein* 87, *sing' allein* 113, *ess' allein* 112, *bet' allein* 112, etc.

From verse to verse elision occurs as follows: *Ruh'* / *Alle* 11, *lieb'* / *Ich* 63, *ziem'* / *Und* 82, *müd'* / *In* 83, *spiel'* / *Und* 113, *tauch'* / *Ich* 115, *tu'* / *Ich* 124; also through strong punctuation, as: *Wart'! Ich* 43, *zieh' — Und* 90, and from last word of one speaker to first of next, as: *geh* / *Und* 29.

X. SYNCOPE.

Syncopation is employed in *Die drei Reiherfedern* once in every nineteen lines. To meet the requirements of the meter, the long and short forms are both found, as: *Wandrer* 10 and *Wanderer* 40, *Drum* 91, 93 and *darum* 79, 91, *stehn* 21 and *stehen* 37, *ruhn* 29 and *ruhen* 57, *gehn* 21 and *gehen* 119, *unsern* 19, 75, and *unserem* 15, 41, etc.

The *e* of the infinitive and first and third person plural is frequently syncopated, especially if two *e's* are divided by *h*, or if the unstressed *e* is preceded by a long vowel or diphthong, as: *schrein* 87, *gehn* 89, 120, 113, 149, 21, 51, 52, 61, 71, *sehn* 117, 15, *nachzusehn* 96, *sahn* 140, *gesehn* 19, 51, 117, 119, 52, 96, 139, *schmähn* 96, *bemühn* 107, *stehn* 125, 150, 33, 71, 21, *geschehn* 117, 119, *entweihn* 133, *hinwehn* 149, *wehn* 34, *zerhaun* 60, etc. Some of these infinitives are syncopated for the sake of rhyme, as *schrei'n* 85 to go with *hinein*, *Drohn* with *Sohn* 12, *gehn and Lehn* 89. Often they rhyme with each other where a masculine ending is desirable, as: *aufstehn* and *gehn* 113, *gesehn* and *stehn* 125, *wehn* and *anzusehn* 34.

The majority of cases of syncopation are those involving unstressed *e* and *i*, as: *Kam'raden* 15, *Edlen* 81, *Höh'n* 102, *Ungeheures* 117, *Uebles* 126, 24, *einz'gen* 75, *goldnen* 84, 90, 87, 105, *armgewordner* 90, *ohnmächt'gen* 99, *verhalt'ne* 114, *ew'ge* 128, 33, 58, *finstre* 138, *verklungner* 143, *schmutz'ger* 16, 47, *Gescheh'ne* 27, *heil'gen* 40, 67, *unermessnem* 43, *ruhndes* 46, *halbzerbrochnen* 46, *bescheidner* 49, *glückverlassnen* 56, *verhalt'nen* 65, *tausendtöngen* 67, etc.

The syncopation in forms of *ander* are consistent, as: 100, 141, 42, 45, 49, 63, 97, 90, 85; also in the various appearances of *unser*, as: 75, 105, 19, 100, 71, 137, 57, 65; *unser* occurs once (143) as a genitive; both *dunkeln* 96 and *dunklem* 134 occur, also *dunklen* 151 and *ekeln* 143. *Eigen* is left unsyncopated (93, 105, 113, 146) as often as syncopated (89, 115, 117, 132).

Syncopated forms like *läd't* 94 have been noted only in this one instance. Although Wieland, Herder and Rückert used similar inflections (Minor, 175—176), they are open to severe criticism. So, too, are *Möcht'st* 16, 17, and *durft'st* 27, harsh. The syncopation in the genitive of nouns, as *Sinn's* 52, is permissible.

The vowel *a* is syncopated only where a short form of a word is equally as common as the long form. Syncopation occurs in *darum* on pages 9, 11, 34, 49, 91, 93, 133, 134, 140, 147, 152, and the full form 79, 91, 93, 108. The full form of *daran* appears five times (35, 51, 75, 91, 147), to the two appearances of *dran* (98, 30). *Drauf* 97, *drein* 120, *drob* 30 *and draus* 57, occur each but once, while *darinnen*, 48, the long form, is used, and *drüben* 94 etc. is frequent.

XI. APHERESIS.

Apheresis, or the dropping of the initial vowel or vowel sound, in *Die drei Reiherfedern* averages one instance in twenty-seven lines. Employed enclitically it is, with two exceptions (*uns 'rum* 150, *für'n* 125), confined to *es* in connection with verbs and pronouns. Employed proclitically, it appears in but three cases (*-nen grossen Sandmann* 73, *'s ist* 109, 142), and of these three cases, only the first is open to criticism.

The loss of *e* in *es* is frequent when the latter appears as an enclitic with forms of: (*a*) *sein*, as *war's* 11, 52, 101, 124; *sei's* 28, 47, 55; *ist's* 28, 109, 124, 125, 143, 149; (*b*) *sind's* 42, 147; *bin's* 59, 71, 102, 127; (*c*) modals, *will's* 58, 79; *müssen's* 104; *sollt's* 96; *kann's* 95; *soll's* 94; (*d*) *geben*, *giebt's* 14, 15, 16, 32, 41 (2), 106, 149, 156; (*e*) and monosyllabic forms of other verbs, as: *braucht's* 8; *tu's* 8, 19; *hab's* 9, 21, 126; *scheint's* 26, 31, 40, 149; *steht's* 18; *ging's* 42; *ward's* 30; *wird's* 47; *warst's* 155, *freut'* 136, etc., etc.

Es frequently drops the *e* as an enclitic with monosyllabic pronouns, articles etc., as: *ich's* 71, 89, 90, 94, 154; *er's* 67, 75, 123, 139, 142; *ihr's* 67, 72; *du's* 98; *dir's* 100, *sich's* 147; *die's* 66; *war's* 47; *wie's* 60; *ob's* 145, etc.

Apheresis together with elision make a heavy syllable, but such combinations are frequent in daily life, as: *ich sch's* 75, 103; *wär's* 118, etc.

XII. SYERESIS.

The contraction of the preposition with the article occurs on the average of once in sixteen lines in *Die drei Reiherfedern*. Eleven different prepositions assimilate the article in proper form to meet the demands of realism and versification. In no single case are these combinations offensive.

Of the various contractions, *im* with bo occurrences is most frequent. This may be occasioned by recurring lyric passages in which a preposition of rest would appear more often, as on pages 108 and 13 and others. *Im* is found on 11, 13 (2), 14, 15, 16, 17, 21, 22 (2), 25, 27, 28, 32, 33, etc. It is well distributed throughout the drama, but as a matter of curiosity it may be mentioned that *im* has not been noted anywhere from pages 96 to 108.

Zum is next in order of frequency with 35 counts: 9, 13, 14, 15, 22, 23, 40, 41, 42, 54, 58, etc.

Zur, the next in number, is found on 7, 9, 11, 13 (2), 46, 55, 56, 75, 90, 97, etc.

Am appears as follows: 8 (2), 9, 19, 20, 25, 29, 30, 33, 35, 49, 51, 88, 102, 103, 128, 134.

Ins is found on 24, 31, 33, 34, 40, 43, 67, 71, 72, 80, 95, 97, 140.

Vom is one of the following preposition in squesesis to recur less often, as: 14, 19, 33, 88, 90, 96, 110, 125, 131; *ans* 9, 14, 30, 103; *beim* 21, 50, 70, 119; *aufs* 12 (2), 125; *hinterm* 7 (3) *fürs* 48.

Of uninflected adjectives before nouns, the following have been noted: *mein angeboren Recht* 48, *leuchtend Spiel* 88, *ein einzig Mal* 47, *ein artig Possenspiel* 83, *mein eigen Grab* 90, *mein einsam Dunkel* 98, *Schön Dank* 119, *kein giftig Wort* 133, and the archaic *eitel* in *eitel Sonne* 101.

The following short forms occur: *dess'* 42, 113, 139 (in the line below 139 *dessen* appears), *welch* 49, 66, 124, *eh* 58, 54, 75, 140, 141; *leis* 99; *schnurgerad* 90; *solch ein* 93; *zu nah* 25; *Ursach* 23; *dies* 40, 57 (2), 58, 67, 79, 94, 116, 121 (2), 131, 133, 135, 138; *gen* 154; *fünfzehn Jahr* 139, 153.

Long forms occur in the following instances: *Herre* 63, 8; *Bette* 87; *grössester* 19; *hörest du* 50, 87; *wissest* 51; as third person singular *bauet* 103, *stehet* 117; as second person plural imperative *stehet* 58, *stemmet* 131, *brechet* 131, *leget* 156. The long and short

imperative in the second singular may appear in the same verse, as: *Ja ruf nur, Freundchen, rufe!* 144; also *dünkt* and *dünket* 40, *schweiget* 65, etc.

XIII. CESURA.

In *Die drei Reiherfedern* the cesura in the longer verses shows a preference for the second foot. The shorter lines will not be considered. There is a large number of verses in which the cesura fails to appear. A few instances of verses with no cesura are the following:

Samt seines Herzogs wüstem Heldentum 38.
Und wo ein ew'ger Erntefrieden lachte 38.
Der angestellte Vater deines Sohnes 96.
Und ist ganz schnell hinausgegangen 125.

Verses with cesura in the first foot are of sporadic occurrence, as

Lass, Hans! Noch oft bei eines Trunkes Rest 27.
Ich wollt', du wärst an diesem Wort erwürgt 80.
Ihr Herrn? Was glotzt ihr mir ins Angesicht 80.
Die Leute, Vater sei mir schlimm gesinnt 124.

As remarked above, the cesura occurs most frequently in the second foot; this may, of course, be a masculine or a feminine pause. Of the latter, a large number is to be found in the anapestic tetrameter:

Was unten schnauft, das sind des Pommern Pferde 38.
Hab Dank, mein Wirt! . . . Gern hätt ich ausgeruht 49.
So wehrlos blutend, wie der unten liegt 65.
So sagtest du. Der Kanzler sagt es auch 115.
Was gäb' ich drum, könnt ich mit einem Sprunge 11.
Und mit dem Schwerte, das da müssig hängt 11.

The cesura in the third foot is next in popularity to the latter:

Und mehr als alles das — das Werk des Tags 26.
Und nie mehr lockt mit kargem: "Nimm vorlieb" 28.
Ob fürstlich oder nicht, mein Blut ist mein 49.
Nun hast du was du willst. Hier steht dein Gatte 96.

Like the cesura in the first foot, that in the fourth is rare and is often in conjunction with another in the same line:

Mit einem zähnefletschenden: "Ich wag's" 26.
Wie find' ich dich so anders, Herr. Es loht 28.
Ich sage dir Frau Königin, er geht 53.
Da bog er sich zu mir herab — ganz tief — 125.

The same kind of cesura rarely appears in three consecutive verses, as on 65. The epic cesura "occurs when the sylable preceding the pause is not the regular thesis, but forms a part of the arsis' (Bright and Miller 13). I have noted only the following cases:

Herzog. Du scheinst spasshaft.
H *Und du scheinst leicht verletzt* 24
Das Sprüchlein — dass ich es wohl behielt 91.

In the following verse either an anapest must be assumed or epic cesura: *Genug! Ich reite, mein Glück zu finden* 99. 'In music a pause or rest may take the place of a note. In a similar manner a pause is occasionally admitted within a verse to take the place of a thesis. This pause is employed to secure special effects in lyrical meters' (Bright and Miller 88):

Werde nur alt, werde nur grau 10.
Nieder vom Helm reisse den Raub 33.
Gib acht, was du sagst 68.
Hoch über dem Recht steht das Schwert,
Hoch über dem Schwert steht die Liebe 77.
Gott sei uns gnädig. Rettet euch, flieht! 130.
Schleift sie herab, schleppt sie zuhauf 131.
Zum Herrn werde der Knecht 156.

SUMMARY.

The fact that Sudermann's treatment of verse suggests avoidance of error, rather than the estabishment of any new principle or usage in meter, may be held to be characteristic of the author and of his detachment from any problems save

his prime concern with poetry as a criticism of human life. Sudermann is no metrical reformer, but he reveals himself nevertheless on this untried field as a master.

He has profited by the mistakes of the poets before him and avoided pitfalls fatal to others. In his poetry there is no abuse of metric license in any form, no too frequent recurrence of any signal violation of accepted tradition. After a critical survey of his verse, the natural and necessary conclusion is, and can only be, that the technique of Sudermann's verse compares favorably with that of the best masters of this art.

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